ON PUBLIC EXHIBITION FROM WEDNESDAY, FEBRUARY THIRD

THE ART COLLECTIONS

OF THE LATE

VISCOUNT LEVERHULME

[PART ONE]

1926
Feb. 9
NeAnL

TO BE SOLD BY ORDER OF THE EXECUTORS
THE RIGHT HONOURABLE WILLIAM HULME, VISCOUNT LEVERHULME
HAROLD ROBERT GREENHALGH
FRANCIS D'ARCY COOPER
JOHN McDOWELL

THE ANDERSON GALLERIES
MITCHELL KENNERLEY [PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

ILAP84-D12499

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THE ANDERSON GALLERIES, INC.
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
TELEPHONE REGENT 0250 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. HAROLD THOMPSON

I BELIEVE this is the first time that the executors of an estate in Europe have consigned an important and valuable collection of works of art to be sold by auction in America. This is the reason for the unparalleled publicity given in the press all over the world to this sale.

My thanks are due to Messrs. Knight, Frank & Rutley, as represented by Sir Howard Frank, without whose coöperation this arrangement could not have been made.

It was obvious to all vistors to "The Hill" that every object in the late Viscount Leverhulme's magnificent Collection was in as perfect condition as expert knowledge and care could keep it. We are fortunate that owing to the zeal and experience of Messrs. Cameron Smith & Marriott, the packers and shippers, and the watchfulness of our representative, Mr. E. Harold Thompson, who remained at The Hill until the last case had been packed, the Collection has arrived without injury.

I am especially fortunate to have been able to persuade Mr. Herbert Cescinsky, the well-known authority on English furniture, and the author of "English Furniture of the Eighteenth Century" and other standard works, to catalogue the furniture in the Collection. Mr. Cescinsky is now lecturing on his favorite subject at the Metropolitan Museum, New York, and other museums in America.

The important tapestries and needlework pictures were catalogued by Mr. W. G. Thomson, author of "A History of Tapestry from the Earliest Times until the Present Day", whose name is as well known to connoisseurs in America as it is in Europe. The remaining numbers in the catalogue have been described by Mrs. Celia Woodward and Mr. Charles Packer, experts of our own staff.

The description of every object has been made as accurate as expert knowledge and complete good faith could ensure, but for obvious reasons it is an essential part of the agreement between the executors of the estate of the late Viscount Leverhulme and The Anderson Galleries, Incorporated, that no warranty shall be given on their behalf in respect of any object in the Collection.

MITCHELL KENNERLEY

THE LEVERHULME COLLECTION

MY friend, Mitchell Kennerley, has paid me the compliment of asking me to prepare the Catalogue of the Furniture Section of the Leverhulme Collection, not so much on account of any skill I may possess in the way of cataloguing works of art (as he has already a staff quite competent in this field), but because I knew the late Viscount Leverhulme and his Collection, and also many of his possessions before he acquired them, in other famous collections and historical houses.

Perhaps a few words about the man himself may not be out of place; may even be of interest to those in America who are fortunate enough to acquire some of his pieces at the sale. Lord Leverhulme climbed the ladder of life from the bottom rung, and was not unnaturally proud of the fact, but in no sense with the vanity of the self-made man. He admired energy; to the day of his death, almost, he was one of the most energetic men in the world, rising with the sun in the morning, and often before. In a somewhat lesser degree, he admired ability; but for riches he had no regard whatsoever. I have never known a man in whose mental make-up there was less snobbery. He had a passion for acquiring fine things, and he bought with a royal purse, but he had the true spirit of the collector; he valued his possessions—until a finer example came along, when he sacrificed the one for the other, ruthlessly. He collected sometimes—too often, perhaps—on his own unaided judgment, without expert advice, and of course he made mistakes. That the Collection is as fine as it is—and in many respects, it is superb—is due largely to the fact that Lord Leverhulme never bought a thing simply because it was cheap. I remember him telling me once, with that pawky Cheshire humor which always distinguished his anecdotes, about an old lady in Blackburn market place, who made and sold pies. She allowed a young man to run a credit with her, and like many young men, he left the town in her debt. The old lady always said afterwards, that had she known the young man was not going to pay her for the pies he had, she would have charged him double. Lord Leverhulme would have paid double—for good pies; at all times.

The finest part of the Leverhulme Collection was housed in his favorite home, The Hill, Hampstead, the prettiest and most old-world suburb of London. Here he indulged in a veritable orgy of building. He bought up the adjoining estates on either side, pulled down the old houses, and extended his own. He never completed his work—in fact, I think if he had lived for another fifty years he would still have been building, like Bess of Hardwick. His house grew with his Collection, and how extensive this was, the sales here will show.

Now a word as to the Collection and its quality. It was characteristic of Lord Leverhulme that he should make a path for himself in collecting, when he entered that field, as in business. He knew a fine thing, and was prepared to pay the price for it; and he sought out the things that were fine, but not yet fully appreciated. For years he was almost the only collector of work in the Adam, Hepplewhite and Sheraton styles, and he had the field practically to himself. True, other people of discernment bought as well, but on nothing like the scale on which he did. He made some mistakes, as I have already said, but these are surprisingly few (and they have been eliminated from this part of the sale). But one has only to examine the commodes and side tables, for instance, in the Collection, to appreciate how discerning he was. Here, in these pieces alone, we may pass a quarter of a century of the finest cabinet-work—the Golden Age of English Furniture—in full review. The marqueterie of these last years of the eighteenth century, and above all, the beautiful decorative painting of Pergolesi, Cipriani, Zucchi, and last, but not least, Angelica Kauffmann herself, were more appreciated in the dark years of the "seventies" than in the more recent decades when collecting became a vogue. Fashions create values, not always wisely. But we know—and Lord Leverhulme was keenly alive to the fact—that the fine thing will endure, and be recognized at last.

He was catholic in his collecting, although the Adam, Hepplewhite and Sheraton styles were his first love, and one to which he remained faithful until his death. He adventured into other fields, and his success was remarkable. He appeared to have a positive genius for the fashion of the next decade—not that he cared for fashions, but his prophetic instinct enabled him to buy when fine pieces could be obtained, and at reasonable prices. He was the first collector of the Lion Mahogany of the years between 1725-35, and he bought when this furniture was not understood, and in consequence, not appreciated. To-day it commands the highest price of all eighteenth century furniture, in the London auction rooms. Oak did not appeal to him—though in this sale is the finest example of an inlaid Tudor Marriage Chest that I have ever seen. For his Chippendale furniture he paid high prices, but he bought on the crest of a fashion; and the same may be said of his needlework and stumpwork, his tapestries and his carpets. Here he was able to remedy his lack of foresight by the weight of his millions, and he secured the finest specimens because he could outbid the generality of English collectors. He was, above all things, a fearless buyer.

The size of the whole Collection is enormous, and its quality extraordinary. To say that everything is of absolutely the finest quality would be an exaggeration; but to say that every article offered in this sale has either a collecting or an historical value, is literally true. The history of English Furniture is not concerned merely with examples of the most elaborate

order: there are many simple pieces which serve to show the fine traditions of the eighteenth century, in a way which the more ornate ones cannot do. As a rule, however, Lord Leverhulme specialized in fine pieces from historical collections or houses, and among the numerous commodes in the sale are examples of the exquisite cabinet-work of the late eighteenth century, of a quality that no other collection can show.

Mitchell Kennerley has asked me to describe everything as accurately as I am able to do, concealing no point whatever, whether in favor of, or to the demerit of each piece. We have both felt that in a Collection so superb as this—and on this point there can be no two unprejudiced opinions—any mistakes would be decidedly out of place. So far as I can rely on my judgment, there are none in this catalogue. Everything that I considered a mistake, has been removed.

A few words in conclusion as to the cataloguing itself. In every instance I have stated the dimensions of a piece, with the exception, in some cases of chairs, and have given the country of origin and the date or approximate date, as accurately as my knowledge will enable me to do. Where I have had any doubt in the matter, I have preferred to say "in the style of" rather than include an actual date or maker. I do not necessarily imply by this wording that the piece is not historically authentic, but simply that I am unable to make a definite statement about it.

HERBERT CESCINSKY

THE HILL
VIEW OF THE STUART ROOM WITH FINE CABINETS ON STANDS
PEWTER, NEEDLEWORK PICTURES AND RUGS

FIRST SESSION

NUMBERS 1-130

1 **MAHOGANY DWARF STOOL** ENGLISH, 1740
On short cabriole legs carved with tufts of hair, and lion-paw feet. Covered in crimson silk damask. 375-
Height, 8 *inches; size of top,* 27 *inches square*

2 **SQUARE SPIRIT CASE** ENGLISH, CIRCA 1790
Veneered with plane tree, inlaid with marqueterie. Fitted with six square glass bottles and two stemmed glasses, all etched with gold. 160-
Height, 9½ *inches; width,* 11 *inches; depth,* 8 *inches*

3 **MAHOGANY JARDINIERE** ENGLISH, CIRCA 1800
Campana vase shape, with reeded sides on square base. With lead liner. 225-
Height, 21 *inches; diameter,* 25 *inches*

4 **PAIR OF TABLE TORCHERES** ENGLISH, CIRCA 1740
Carved wood and gilt, representing an eagle and the bole of a tree. 250-
(2) *Height,* 15 *inches*

5 **WALL BAROMETER** ENGLISH, PROBABLY 19TH CENTURY
Carved and gilt, with trophy above of flambeau and bow with knotted ribbon; below with dolphins and masks; all carved wood. Glazed barometer in centre. *Height,* 45 *inches; diameter of dial,* 6 *inches* 210-

6 **EIGHT-DAY STRIKING BRACKET CLOCK BY RICHARD COLSTON** LONDON, 17TH CENTURY 325
Square dial, original hands, cherub-headed corner pieces, engraved back plate, heavy disc pendulum (suspension broken). In ebony-veneered case, basket-top pattern, with silver handle and mounts.
Height, including handle, 15½ *inches; diameter of dial,* 7 *inches*
Richard Colston was admitted to the Clockmakers' Company in 1682. A fine maker.

LACQUER AND TULIPWOOD COMMODE WITH ORMOLU MOUNTS
LOUIS XV PERIOD

[NUMBER 7]

7 DECORATED AND ORMOLU-MOUNTED COMMODE

FRENCH, CIRCA 1740

5750-

In the style of Riesener. Serpentine front and ends; two drawers with ormolu handles. The front and sides decorated with Chinese scenes in gold on a ground of black lacquer of the finest quality, all edged with cross-banded tulipwood. Finely chased ormolu mounts in the style of Caffieri; green marble top.

From the Sir Christopher Sykes Collection.

Height, 35 *inches; width,* 56 *inches; depth,* 25 *inches*

[SEE ILLUSTRATION]

ONE OF A SET OF SIX EIGHTEENTH CENTURY
CHIPPENDALE MAHOGANY CHAIRS

[NUMBER 8]

8 **SET OF SIX MAHOGANY CHAIRS** ENGLISH, CIRCA 1755

Of the finest quality, in the full "Director" style of Chippendale. Carved and pierced central splats; cabriole legs with carved knees and scrolled feet. Seats covered in bright-grain crimson morocco, finished with close brass nails. (6)

From the Collection of James Orrock, Esq.

Height, 37 *inches; width across front of seat,* 24 *inches*

[SEE ILLUSTRATION]

GEORGE I SIDE TABLE IN BLACK AND GOLD
FROM THE HAMILTON PALACE SALE

[NUMBER 9]

9 **SIDE TABLE IN BLACK AND GOLD** ENGLISH, CIRCA 1720-25
On carved truss supports. Front carved with mask of Hercules and the Lion's skin; the ends with shells; trestle plinth with carved mouldings.
1300.
From the Hamilton Palace Sale.
Illustrated in Country Life, June 7, 1919, page 170.
Height, 35 *inches; width,* 68 *inches; depth,* 34 *inches*

[SEE ILLUSTRATION]

10 **SET OF FIVE SATINWOOD ARMCHAIRS** ENGLISH, CIRCA 1795
Sheraton period and design. With five-barred central splats and concave ended top rails; painted with festoons and flowers and small panels of classical figures in grisaille. Square tapered legs. Seats covered in pale green silk. (5)
1400.
Height, 37½ *inches; width across seat,* 23 *inches*

SIX-FOLD SCREEN OF CHINESE LACQUER

[NUMBER 11]

11 DECORATED SIX-FOLD COROMANDEL SCREEN

CHINESE, CIRCA 1700

Of incised or Coromandel lacquer, decorated with Chinese landscapes, figures and houses, on a black ground. Borders of raised and gilt dragons on a red ground of Suchow lacquer. The back is also incised lacquer on a black ground. *Size of each fold,* 77 x 16½ *inches*

[SEE ILLUSTRATION]

ORMOLU-MOUNTED MAHOGANY PEDESTAL

[NUMBER 12]

12 **ORMOLU-MOUNTED MAHOGANY PEDESTAL**

ENGLISH, CIRCA 1760

850

With two doors opening with secret spring, fitted inside with racks as plate warmers; scroll border of ormolu in frieze; circular radiated panel under, with ormolu centre and pearl edge. Panel below with hollow corners and fan ornaments, all veneered with fine curl mahogany; canted corners. The decoration on the sides is the same as on the front.

From the Collection of the Duke of Portland, Welbeck Abbey.

From the Mulliner Collection.

Illustrated in H. H. Mulliner, "The Decorative Arts of England", Fig. 29. *Height,* 49½ *inches; width at base,* 31 *inches; depth at base,* 24 *inches*

[SEE ILLUSTRATION]

13 **CARVED AND GILT CONSOLE TABLE** ENGLISH, STYLE OF 1730

525

On two cabriole legs with satyr-masks on knees and with claw feet; on carved and moulded base; veined grey marble top.

Height, 31½ *inches; width,* 34 *inches; depth,* 20 *inches*

ONE OF A SET OF FOUR
WILLIAM AND MARY CHAIRS

[NUMBER 14]

14 SET OF FOUR WILLIAM AND MARY WALNUT CHAIRS

ENGLISH, LATE 17TH CENTURY

High backs, with central splats pierced and carved; cabriole legs with carved shells on knees, finishing in pied-de-biche feet; shaped and carved stretchers; drop-in seats, covered in crimson leather. (4)

[SEE ILLUSTRATION]

PRE-CHIPPENDALE MAHOGANY SETTEE WITH PETIT-POINT SEAT

[NUMBER 15]

15 **MAHOGANY SETTEE** ENGLISH, CIRCA 1740

Double-chair back of unusual form, with shells and fans introduced into the cresting rails and splats. Cabriole legs with ball-and-claw feet and carved cabochons on knees; scrolled arms. Seat covered in petit-point needlework. Of similar pattern to the well-known chair said to have been made by Thomas Chippendale for the Bury family of Kateshill, Bewdley, Worcestershire.

2600

Height, 41½ *inches; width across front of seat,* 57 *inches; depth of seat,* 22½ *inches*

[SEE ILLUSTRATION]

CIPRIANI PAINTED AND GILT SIDE TABLE
SHOWING DETAIL OF TOP

[NUMBER 16]

16 **PAINTED AND GILT SIDE TABLE** ENGLISH, CIRCA 1765

650

In the style of Cipriani. Of segmental form, with fluted legs. Top and frieze finely painted with fans and garlands of flowers. Plate glass top. *Height,* 34 *inches; width,* 55 *inches; depth,* 21 *inches*

[SEE ILLUSTRATION]

17 SATINWOOD AND MAHOGANY DWARF CABINET

ENGLISH, CIRCA 1780

1100

With serpentine front and splay corners. Mahogany frieze inlaid with marqueterie; top inlaid with festoons of flowers; doors with vases inlaid in oval mahogany panels all flush, and banded with plane-tree; behind are forty-eight small drawers in three tiers, graduated, with mahogany fronts. Turned ball feet.

Height, 40 *inches; width,* 66 *inches; depth,* 22 *inches*

18 PAIR OF MIRRORS WITH CARVED FRAMES

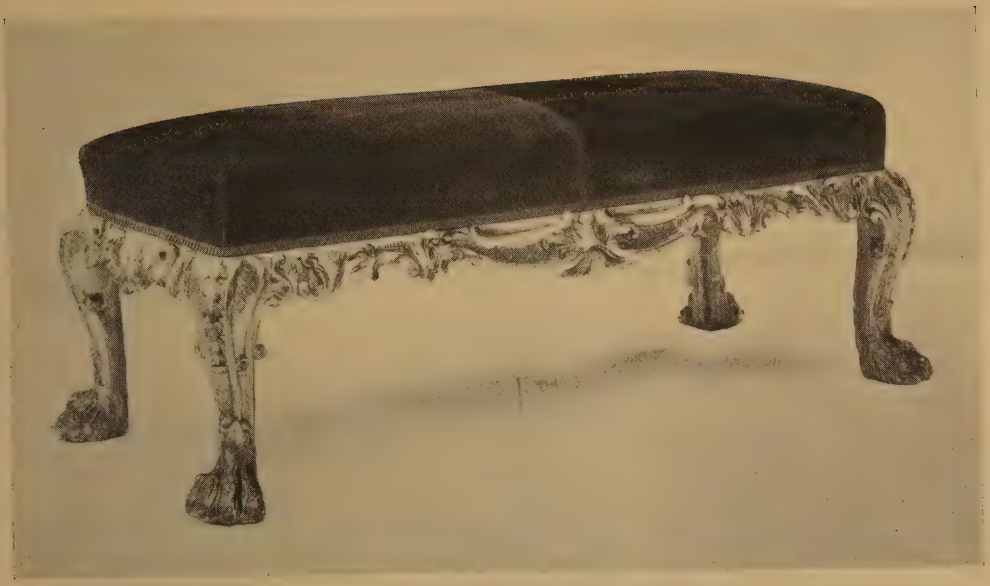
ENGLISH, CIRCA 1740

1500

In the style of Sir William Chambers. Painted brown; carved with stalactites, foliage, scrolls, and with shelf at top with three arches in the Chippendale Gothic manner. (One glass cracked) (2)

From the Talbot Collection at Lacock Abbey, Chippenham, Wiltshire, England.

Height, 72 *inches; width,* 36 *inches. Size of glass,* 28½ x 23 *inches*



ONE OF A PAIR OF GEORGE II CARVED AND GILT STOOLS

[NUMBER 19]

19 **PAIR OF VERY FINE OBLONG STOOLS** ENGLISH, CIRCA 1740

Carved and gilt cabriole legs, paw feet, carved seat rails. Upholstered in plain red plush. (2) 750

Height, 16 *inches; width,* 38 *inches; depth,* 18 *inches*

[SEE ILLUSTRATION]

20 **PAIR OF SEMICIRCULAR CONSOLE TABLES**

ENGLISH, CIRCA 1770

In the style and period of Pergolesi and Adam. Tops finely painted with floral borders and fans. Two turned legs on front only, fluted shafts, carved with water-leaf. Plate-glass tops. Finest quality. (2)

Height, 33 *inches; width,* 36 *inches; depth,* 17½ *inches*

21 **ARTIST'S MAHOGANY CABINET** ENGLISH, CIRCA 1740

The upper part serpentine on front and ends, carved with caryatid figures on corners. Two hinged carcases on front, made to fold back and each containing a small cupboard, twelve drawers and a small flat slide. Top drawer of lower part pulls forward with the front legs attached, and has a writing slide, lined with green cloth, grooved to push back; divisions under and pen wells on either side. The whole inlaid inside and out with brass stringing; elaborate brass handles. Finest quality.

Height, 7 *feet* 5 *inches; width,* 49 *inches; depth,* 31 *inches*

[SEE ILLUSTRATION]

RARE GEORGE II ARTIST'S FITTED CABINET IN MAHOGANY

[NUMBER 21]

PAIR OF CARVED AND GILT PEDESTALS
IN THE STYLE OF THE BROTHERS ADAM

[NUMBER 22]

22 **PAIR OF CARVED WOOD AND GILT PEDESTALS**

ENGLISH, CIRCA 1770

With circular tops. Tripod form with triangular bases, with rams' heads and laurelled swags; square scrolled supports. (2)

650

Height, 45 *inches*

[SEE ILLUSTRATION]

23 **PAIR OF SATINWOOD SIDE TABLES** ENGLISH, CIRCA 1795

Of segmental form, with marqueterie on the tops, and with friezes and legs painted to correspond. Tapered legs and moulded toes. (2)

1000

Height, 30 *inches; width,* 39 *inches; depth,* 17 *inches*

ONE OF A PAIR OF CHIPPENDALE MAHOGANY CARD TABLES

[NUMBER 24]

24 **PAIR OF MAHOGANY CARD TABLES** ENGLISH, CIRCA 1760

In the style and period of Chippendale. Shaped folding tops lined with green cloth, and carved on edges. Straight legs moulded and carved, with ogee brackets and moulded feet. (2)

Height, 28½ *inches; size of top,* 36 x 18 *inches*

[SEE ILLUSTRATION]

LARGE NEEDLEWORK WALL HANGING IN GROS-POINT

[NUMBER 25]

25 **LANDSCAPE IN GROS-POINT EMBROIDERY** CIRCA 1740

With exotic birds in the foreground amongst plants and flowers or perched in trees, of which several spring from mounds in the lower part of the composition and spread into the sky. The middle distance is undulating country with water, a wall surrounding buildings, one of which has a columned front, a distant garden and topiary trees, and a view of a mansion with round towers towards the left. The ground of the border varies from yellow to light chocolate, decorated with large flowers and leaves in colors and enclosed by bands of pink mouldings, held together by yellow leaves. In the angles are oval panels, containing two coats-of-arms repeated, one set bearing the Arms of Kirkcaldy and the other those of the Sheldon Family, founders of the famous Barcheston Tapestry Looms.

2750.

Height, 9 *feet* 6 *inches; width,* 13 *feet* 2 *inches*

[SEE ILLUSTRATION]

26 **ELIZABETHAN PANEL OF GROS AND PETIT-POINT NEEDLEWORK** CIRCA 1570

Representing seven divisions containing a leopard, unicorn, lion and other animals under fruit trees, vine with strawberry, tiger-lily and various plants on a yellow ground, within a border of fruit and foliage. *Height,* 13 *inches; width,* 8 *feet* 1½ *inches*

27 **STUART PANEL** ENGLISH, CIRCA 1635

In petit-point, open canvas stitch, lace stitches, long and short stitch, basketwork, with portions in painting, containing an oval medallion with foliated frame, representing the Judgment of Paris, who appears on the right, descending a rocky path and holding the apple towards Venus. She holds a javelin and is being crowned by Cupid, flying from the sky. Behind her stands Juno with crown and sceptre; last of all is Pallas bearing lance and shield. In the foreground a snail, in the background a ladybird and plants. Four large conventional flower-sprays occupy the corners of the field. In the upper part are a sunburst, buildings, trees and a bird. Below is a fish pond, a kingfisher on an oak stump, and a parrot on an apple bough. On the space between are a dog, rabbit, butterfly, beetle, caterpillar, snail and small plants.

Height, 11 *inches; width,* 15½ *inches*

28 **PORTRAIT OF QUEEN ANNE IN ROBES OF STATE**

ENGLISH, CIRCA 1710

650-

Embroidered in silks and decorated with pearls on a white satin ground. The Queen stands under a canopy with scalloped and raised edges hung with tassels, from which crimson curtains with similar edges are festooned to pillars at right and left. Above on the left is the Winged Angel of Victory in drapery of blue and gold, who bestows on the Queen a palm branch and wreath of bay: on the right, the Angel of Fame bearing her symbolic trumpet and wreath. The Queen is vested with the Royal Crown of Empire, the Orb of Dominion, the Sceptre of Power and the Collar and Pendant of the Order of the Garter. She wears a necklace which with the crown and orb is worked with imitation pearls. Her robe is of crimson lined with ermine, her gown of white satin is caught up on the arms to display lace sleeves in raised pattern and on the front with rosettes, to show a petticoat in raised ornament of flowers and scrolls trimmed with bands of ruching.

On the left stands a page in full wig, crimson and gold coat, cravat, and black shoes holding her train. On the right, a balcony showing grass with a rose in flower and a column wound with garlands of various flowers, while the floor is of black and white tiles. In contemporary carved and gilt frame.

From the Collection of Colonel H. H. Mulliner.

Illustrated in Mulliner's "Decorative Arts", page 190.

Height, 26 *inches; width,* 19 *inches*

[SEE ILLUSTRATION]

29 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1680

210-

With figure of a lady surrounded by floral emblems, insects, etc., in appliqué work. *Size,* 14 x 20½ *inches*

30 **STUART SILKWORK POCKET-BOOK COVER**

ENGLISH, CIRCA 1640

60-

With male and female figures standing, divided by a vertical floral banding. With initials "M. B." *Size,* 5½ x 8 *inches*

31 **STUART PETIT-POINT NEEDLEWORK PANEL**

ENGLISH, CIRCA 1660

235-

King Charles II and his Queen, with a tree on either side and a castle and floral emblem in between. The lower portion of the picture with a lion and tiger, a basket of flowers in the centre.

Size, 8½ x 11½ *inches*

IMPORTANT CONTEMPORARY NEEDLEWORK PORTRAIT OF QUEEN ANNE
FROM THE COLLECTION OF COLONEL H. H. MULLINER

[NUMBER 28]

CHARLES II NEEDLEWORK PICTURE—ESTHER AND AHASUERUS

[NUMBER 32]

32 **CHARLES II NEEDLEWORK PICTURE** ENGLISH, CIRCA 1670

Done in long and short stitch, basketwork and knots, and representing the story of Esther. The central group shows Ahasuerus under a canopy of state, extending the sceptre to Esther, who is accompanied by a maid of honor, while Haman stands at the King's right hand. On the left is the incident of Esther's feast with the King and Haman; in the upper part, to the right, is the wakeful King receiving the Chronicles to read. The honoring of Mordecai is shown towards the left, and the hanging of Haman in the right hand upper corner. Along the top is a castle, with trees, and the sun bursting from a cloud; at the foot are a row of trees, water, a bird holding a fish, a dog and a lion. In the vacant spaces are plants and trees, butterflies, strawberries, tulips, campanulas, roses, swallows, a parrot, squirrel, flies and a stag.

425-

Height, 12½ *inches; width,* 18 *inches*

[SEE ILLUSTRATION]

33 **FRENCH TAPESTRY PICTURE** FRENCH, CIRCA 1790

Profile portrait of a nobleman en grisaille on green ground.

50-

Size, 8½ x 6 *inches*

34 **PAIR OF BRONZE FIGURES BY E. MULLER**
A fawn, with a grotesque mask, and a female figure in an attitude of fear. On white marble plinths. (2) *Height,* 19 *inches*

35 **BRONZE FIGURE OF EURYDICE BY BENJAMIN CLEMENS**
With serpent crawling behind her. On black marble plinth.
In Royal Academy, 1915.
War Relief Exhibition, No. 223, February 15, 1915.

SIXTEENTH CENTURY ITALIAN BRONZE HORSE
[NUMBER 36]

36 **BRONZE HORSE** ITALIAN, 16TH CENTURY
On white marble plinth. *Height,* 7½ *inches*

[SEE ILLUSTRATION]

225

37 **BRONZE GROUP BY D. P. BOUCHER**
Venus and Cupid. *Height, 27 inches*

BRONZE VENUS BY
JEAN DI BOLOGNA

[NUMBER 38]

38 **SMALL BRONZE FIGURE OF VENUS BY JEAN DI BOLOGNA**
FLORENTINE, 16TH CENTURY
Height, 5½ inches

500

[SEE ILLUSTRATION]

SEVENTEENTH CENTURY ITALIAN ANDIRONS

[NUMBER 39]

39 **PAIR OF ITALIAN ANDIRONS** CIRCA 1690

Each with a nude female figure, one with a bouquet and the other holding a flambeau. The bases with cherub-masks and figures, and dolphin supports. (2)

From the Capel Cure Collection, 1905. *Height,* 24 *inches*

1200

[SEE ILLUSTRATION]

PORTION OF A SUPERB OLD ITALIAN TORTOISE-SHELL TOILET SERVICE

[NUMBER 40]

40 **OLD ITALIAN TORTOISE-SHELL TOILET SERVICE**

Inlaid with mother-of-pearl engraved with figures, etc. Comprising a mirror with easel back, rosewater ewer and oval basin, pair of caskets with hinged lids (10 x 7 *inches*), three oval trays (8½ *inches*), deep oval tray (8½ *inches*), pair of tazze (*diameter*, 7½ *inches)*, five toilet boxes and covers, pair of pillar candlesticks and a clothes brush. In leather-covered chest with iron bands.

2000-

[SEE ILLUSTRATION]

FRENCH EIGHTEENTH CENTURY STRIKING CLOCK

41 **FOURTEEN-DAY STRIKING CLOCK BY GILLE L'AINE, PARIS**

FRENCH, CIRCA 1768 500-

Circular enamelled dial ornamented with gold stars; pierced gilt hands. Lyre-shaped case of gros-bleu Sèvres with elaborate ormolu mounts. *Height,* 34 *inches; diameter of dial,* 7 *inches*

42 **MAHOGANY INLAID TEA CADDY** ENGLISH, 1779

With reeded panels. Inside fitted with canisters for tea and sugar. Ivory tablet on top engraved "Lora Ravenscraft. Dec. 1779".

140.-

43 **TAPERED WALL PEDESTAL** ENGLISH, CIRCA 1780

Veneered with fine curl mahogany, banded with cherry on the tapered shaft.

325-

Formerly in the possession of the Rev. H. B. Rushleigh, Horton Kirby Vicarage, Kent, England.

Height, 43¾ *inches; size of top,* 10 x 8 *inches*

PHOTOGRAPH IN ARCHIVES

44 **SEMICIRCULAR SIDE TABLE OF SYCAMORE (HAIRWOOD)** ENGLISH, CIRCA 1780

1900-

A+Co #28263

In the style of R. and J. Adam. Inlaid with marqueterie of fans, wheat-ears and honeysuckle. Deep border inlaid with ribbons and sprays of flowers; feathered frieze. On four incurved reeded legs, carved and gilt.

From Donnington Park.

Height, 34½ *inches; width,* 64 *inches; depth,* 27 *inches*

45 **SMALL CIRCULAR WORK-TABLE** ENGLISH, CIRCA 1770

White and gold; small top with enriched border and glass panel; fitted with tooled green leather writing slide and two lifting flaps veneered with holly, covering compartments for ink and pounce tray, all leather-lined to match slide. Glass ink and pounce bottles with engraved silver tops. The writing section also swivels to give access to silk-lined work pouch below.

300-

Height, 31 *inches; diameter,* 15 *inches*

WALNUT AND GILT QUEEN ANNE CHAIR
[NUMBER 46]

GEORGIAN MAHOGANY CHAIR
[NUMBER 47]

46 **WALNUT AND PARCEL-GILT CHAIR** ENGLISH, CIRCA 1720
Carved hooped back, with upholstered panel. Carved cabriole legs. 425
Covered in yellow silk with loose covers.
From the Collection of the late Lady Charteris.

[SEE ILLUSTRATION]

47 **MAHOGANY SIDE CHAIR** ENGLISH, CIRCA 1760
Pierced and carved central splat and serpentine top rail; square 425
legs. Covered in pink striped silk.

[SEE ILLUSTRATION]

48 **PAIR OF HIGH-BACK CARVED AND GILT CHAIRS**

ENGLISH, CIRCA 1725

550

In the style of James Gibbs. Masks and palmettes on top rails; carved shells on aprons and on knees of cabriole legs. Covered in Genoese velvet. (2)

A similar set exists at Holkham, Norfolk.

Height, 48 *inches; width across front of seats,* 26 *inches*

49 **LION-MASK MAHOGANY SETTEE** ENGLISH, CIRCA 1725

3700

High square back; leaf-carved arms; three legs on front with rails between carved with running scrolls and central shells. The legs of cabriole form carved with lion-masks; claw feet. Covered in red silk velvet-trimmed braid.

Height, 44½ *inches; width across front of seat,* 73 *inches; depth of seat,* 25 *inches*

50 **SET OF SIX CHIPPENDALE PERIOD MAHOGANY CHAIRS**

ENGLISH, CIRCA 1760

3750

With pierced and carved central splats. Cabriole legs with claw-and-ball feet; carved gadroon under seat rail; drop-in seats covered in red morocco leather. Fine quality. (6)

Height, 38½ *inches; width,* 21½ *inches*

TWO SECTIONS OF A CHIPPENDALE MAHOGANY DINING TABLE IN THREE PARTS

[NUMBER 51]

51 **MAHOGANY DINING TABLE** ENGLISH, CIRCA 1760

Chippendale style and period. In three sections, each with two hinged flaps and six cabriole legs leaf-carved in the French manner of Thomas Chippendale.

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 156. Also in Macquoid, "History of Furniture", Vol. II, Fig. 199.

Height, 29 *inches; total length when extended,* 15 *feet; depth,* 44 *inches*

4500-

[SEE ILLUSTRATION]

52 IMPORTANT SATINWOOD SUITE ENGLISH, CIRCA 1780

Style and period of Hepplewhite and Pergolesi. A very exceptional set, consisting of two settees with triple chair backs and three tapered legs on front, two armchairs and six side chairs, all en suite. Satinwood, finely painted with flowers and borders of peacock's feathers. Covered in grey striped floral silk of contemporary design. (10)

2750-

Width of settee across seat, 57 *inches; depth,* 40 *inches*

[SEE ILLUSTRATION]

53 IMPORTANT SATINWOOD SUITE ENGLISH, CIRCA 1790-1800

Another set, consisting of a settee and six armchairs, very similar to the preceding, but varying slightly in the pattern of the back slats and the painting. Caned seats and loose squab cushions with loose covers. Probably slightly later in date. (7)

2000-

AN IMPORTANT PAINTED SATINWOOD HEPPLEWHITE SUITE OF TEN PIECES COMPRISING TWO SETTEES, TWO ARMCHAIRS AND SIX SIDE CHAIRS

[NUMBER 52]

54 **SEMICIRCULAR DECORATED COMMODE** ENGLISH, CIRCA 1790

3750.

With carved and gilt mouldings and brass-edged top. Painted with medallions on front and top, of classical figures and representations of the Five Senses, on a ground of pale green.

Height, 34½ *inches; width,* 54 *inches; depth,* 22½ *inches*

[SEE ILLUSTRATION]

55 **WING EASY CHAIR** ENGLISH, CIRCA 1710

600.

Walnut cabriole legs with club feet. Covered in English petit-point needlework applied on grey silk morine; trimmed cord. Loose squab feather cushion. *Height,* 43 *inches; width across seat,* 29 *inches*

PERGOLESI PAINTED SEMICIRCULAR COMMODE
SHOWING DETAIL OF TOP

[NUMBER 54]

56 **GILT SIDE TABLE** ENGLISH, CIRCA, 1760-70

475-

With elaborately carved frieze and pierced and carved apron. On four legs with caryatides at top, and panelled and tapered shafts below. Green marble top, inlaid with colored cements.

Thomas Chippendale illustrates a table of similar character to this in the third (1762) edition of the "Gentleman and Cabinet Maker's Director".

Height, 41½ *inches; width,* 58 *inches; depth,* 29½ *inches*

57 **PEMBROKE TABLE** ENGLISH, CIRCA 1790

500-

With two flaps supported on rule-jointed brackets. Oval top (when open) of bleached mahogany banded with satinwood and inlaid with sand-burnt marqueterie of a scallop shell in an oval panel of holly. One drawer in frieze. Square tapered legs with moulded toes.

Height, 27½ *inches; size of top, when open,* 38½ x 29 *inches*

58 **CONSOLE MIRROR IN GILT FRAME** ENGLISH, CIRCA 1750

650-

In the style of Chippendale. The glass in six panels, with the figure of a shepherdess in the centre.

Height, 8 *feet* 9 *inches; width,* 6 *feet*

CHIPPENDALE MAHOGANY SIDE CHAIR

[NUMBER 59]

59 MAHOGANY SIDE CHAIR ENGLISH, CIRCA 1755

In the style and period of Chippendale. Carved top rail and pierced and carved central splat. Straight moulded front legs with carved brackets. Seat covered in crimson striped moiré damask.

Height, 38 *inches; width across seat rail,* 24 *inches*

600-

[SEE ILLUSTRATION]

60 PIER GLASS ENGLISH, CIRCA 1760

In the style of Placido Columbani. Bordered bevelled plates. A female bust at the top and classical gilt capitals at sides, above pilasters formed of upright glass panels; all of cast lead in the Adam manner. *Height over all,* 66 *inches; width,* 33 *inches*

1450

HEPPLEWHITE CARVED MAHOGANY WINDOW SEAT

[NUMBER 61]

61 **CARVED MAHOGANY WINDOW SEAT** ENGLISH, CIRCA 1785

In the style and period of Hepplewhite. With scrolled ends; turned and fluted legs carved with water-leaf decoration. Upholstered in red velvet.

1250.

From the Collection of Weedon Grossmith, Esq.

Length, 40 *inches; depth,* 16 *inches*

[SEE ILLUSTRATION]

62 **PAIR OF BEECH ARMCHAIRS** ENGLISH, CIRCA 1750

Fine examples of the style and period of Chippendale. Of open arm bergère type, painted and grained walnut color (originally gilt). Square backs with borders carved with shells and leaves in relief; shaped arms with cabochon decoration; cabriole legs with foliated and scrolled feet. Upholstered in stamped Utrecht velvet. (2)

2400.

Height, 38½ *inches; width across front of seat,* 27½ *inches*

63 **SERIES OF SIX OLD ITALIAN SILKWORK PICTURES** CIRCA 1660

Illustrating allegorical subjects, including "Leda and the Swan", "Diana Surprised", etc. (6) *Size of each,* 10¼ x 8 *inches* 325-

64 **EARLY EIGHTEENTH CENTURY SMALL COVERLET IN PETIT AND GROS-POINT NEEDLEWORK** CIRCA 1710 120-

In design of playing cards, utensils, a bowl with suspended tassels in the centre, within a scroll border, with groups of flowers at each corner, finished with fringe. *Size,* 32 *inches square*

65 **OLD ENGLISH PANEL** CIRCA 1710

Cream ground; embroidered in varied colored bright silks in floral and bird designs. *Size,* 60 *inches square* 250 -

66 **STUART STUMPWORK PICTURE** ENGLISH, CIRCA 1666

Mostly in lace stitches, long and short, knots and couching, representing Charles II and Court at Pontefract Castle. The King is seated on a throne, under a rich canopy inscribed 16 C. M. 66, with curtains of Vandyke decoration, towards the left of the composition. The Queen, wearing a cloak in lace stitch with openwork border, and a gown richly embroidered with sprays of flowers, appears on the right accompanied by two ladies, in rich dresses, and bead necklaces similar to the Queen's. In the right upper corner is Pontefract Castle and a tree with a squirrel. Above the canopy is the sun, featured and rayed, breaking from clouds; on the left a pear-tree with a rabbit on the ground. Below the throne is a fishpond with rocks and a mermaid. To the left of it, a lion, and in the right hand corner, a stag. The intervening spaces contain butterflies, caterpillars, flies, and clouds, with swifts and other birds. 750-

Height, 11½ *inches; width,* 16 *inches*

FINE SIXTEENTH CENTURY TAPESTRY

[NUMBER 67]

67 **PANEL OF SIXTEENTH CENTURY TAPESTRY**

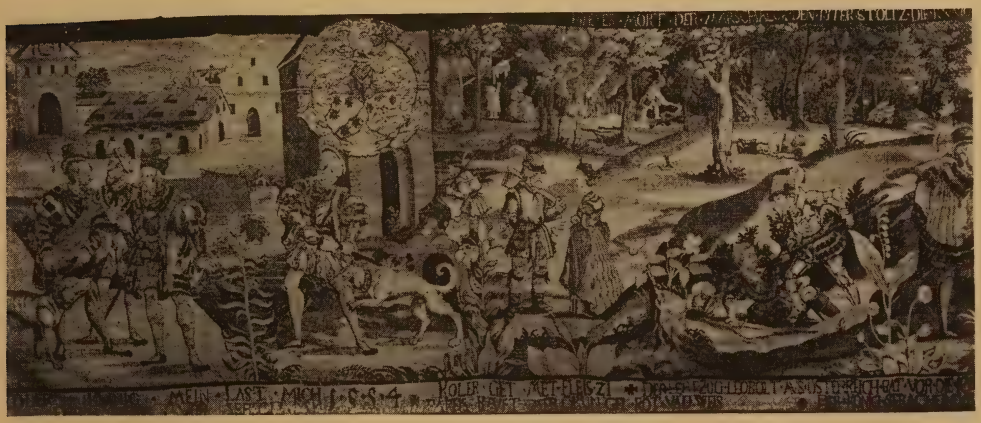
Representing scenes from a romance, woven in wool, silk and gold thread.

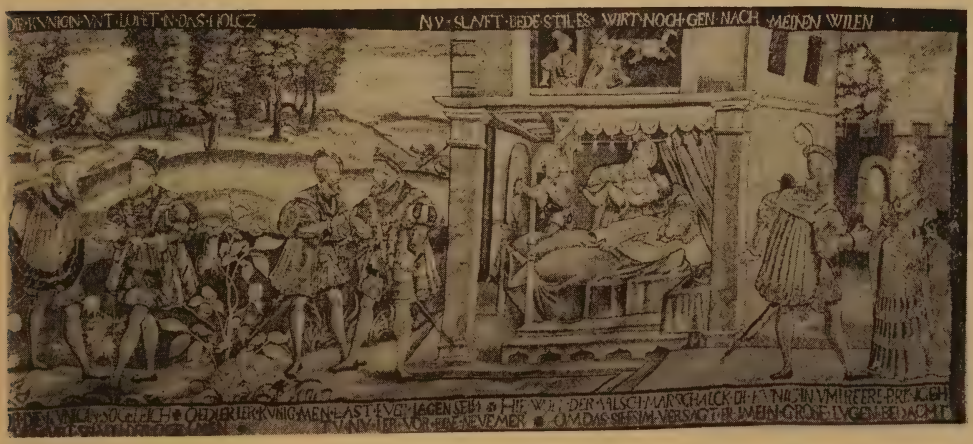
15,000-

In the right of the hanging a Queen repels the advances of a courtier, the false Marschalck, who is pictured in the next incident on the left placing a drugged dwarf in the Queen's bed, and the King on being informed kills the dwarf, as shown at an upper window. The Queen is banished from the court and flees to the forest, where she is protected by a woodman, depicted in the distance to the left. The Archduke Leopold of Austria takes up her cause, but suffers death at the hands of her accuser. The dog of the latter, however, attacks him, as is shown towards the middle of the tapestry in a beautiful scene with lilies in the foreground, a tower and water, and distant view of a palace. The dog being brought before the King, a combat takes place between Marschalck and the dog, ending in the death of the former. The King repents and searches for the wronged Queen, and in the left of the tapestry meets the woodman who had befriended her, through whom they are reunited. Along the top and bottom are explanatory inscriptions and the date 1554, with a coat-of-arms above.

Height, 35 *inches; width,* 17 *feet* 6 *inches*

[SEE ILLUSTRATIONS]





SHOWING DETAILS OF SIXTEENTH CENTURY TAPESTRY

[NUMBER 67]

68 **ENGLISH SEVENTEENTH CENTURY EMBROIDERED PICTURE**

160.

Embroidered in petit-point, openwork, long-and-short stitch and knots, having in the middle a nobleman and lady extending hands, with a tulip and bee between them, and flanked by dark trees, the one on the left having a shamrock round its stem. Above are a sunburst, dragonfly and peacock; below, a building with tower and castellated wall surrounded by trees, with a tortoise on the left and a grasshopper on the right. The corners are filled by large sprays of conventional flowers, while on the ground between, an elephant, stag, dragonfly, caterpillar, snails, butterfly, lilies and daisies are embroidered. *Height,* 17¼ *inches; width,* 20½ *inches*

69 **STUART EMBROIDERY** ENGLISH, CIRCA 1670

170.

Of the period of Charles II, in long-and-short, brick, laid and chain stitches, worked with the story of Susanna and the Elders. She is represented with flowing hair, standing on her bath, from which the water flows in a stream with fishes. On each side stands an Elder beside an apple or pomegranate tree, with strawberry and other plants above: on right and left are, respectively, a lady in richly embroidered petticoat and a gentleman with sword and lance. The upper part is decorated with cloud form in the "Chinese taste", from which the featured and rayed sun and masked moon emerge. These are flanked by a stag and a camel, which with a white bird, butterfly, caterpillars, snails, a ladybird and spray of lilies decorate the ground. *Height,* 12½ *inches; width,* 19¼ *inches*

PAIR OF SEVENTEENTH CENTURY ITALIAN BOXWOOD FIGURES
[NUMBER 70]

70 PAIR OF OLD BOXWOOD FIGURES BY KRAKENBERG

ITALIAN, CIRCA 1680

A sorcerer and a conjuror kneeling on carved plinths. Fine quality. (2)

Height, 9 *inches*

600-

[SEE ILLUSTRATION]

ITALIAN ALABASTER FIGURE
SIXTEENTH CENTURY

[NUMBER 71]

71 SIXTEENTH CENTURY ALABASTER FIGURE

ITALIAN, CIRCA 1580

175 Figure of a seated man. School of Michael Angelo.

Height, 7 *inches*

[SEE ILLUSTRATION]

STUART NEEDLEWORK BOX

[NUMBER 72]

72 **SEVENTEENTH CENTURY NEEDLEWORK WORK BOX**

ENGLISH, CIRCA 1670

With divisions inside and drawer below, all lined and padded with old yellow silk. Mirror panel inside top. Top and four sides with fine petit-point needlework in panels and applied on old cream satin; on the top a scene representing Nonesuch Palace in the background and cavaliers in the foreground. 350-

Height, 6 *inches; width,* 11¼ *inches; depth,* 9 *inches*

[SEE ILLUSTRATION]

73 **CHARLES II PANEL** ENGLISH, CIRCA 1670

The centre with a Queen appearing from her tent and approaching an attendant; boy and girl figures on either side standing between floral emblems; the angles with various wild animals and birds perched on fruit trees, also a fish pond, the whole worked in colored silks and silver threads. 150-

Size, 11½ x 16½ *inches*

74 **CHARLES II PETIT-POINT PANEL** ENGLISH, CIRCA 1670

In various colored silks and silver threads. Worked in design of a group of trees bearing fruit, with birds perched on the branches, within a brocaded border. *Size,* 11 x 14¼ *inches*

420·

75 **STUART NEEDLEWORK PICTURE** ENGLISH, CIRCA 1670

King Solomon seated beneath a canopy receiving the Queen of Sheba. In one corner is a castle, and below a fish pond surrounded by trees, with birds and lion and tiger at each corner, worked in colored silks in stitchery and stumpwork. *Size,* 12½ x 17 *inches*

725·

76 **STUART NEEDLEWORK PICTURE** ENGLISH, CIRCA 1670

Worked in colored silk, with petit-point appliqués. The centre is occupied by two Court ladies standing on either side of a fountain, which is surmounted by a cupid; the sides with symbolic sprays of flowers. *Size,* 10¼ x 15 *inches*

210·

77 **CHARLES II PETIT-POINT PANEL** ENGLISH, CIRCA 1675

The Queen of Sheba, attended by two train-bearers, offering floral tributes to King Solomon, who is guarded by a pikeman; two castles are seen, and numerous birds, animals, fish and floral emblems. *Size,* 16¾ x 21 *inches*

225·

78 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1640

In long-stitch, petit-point and stumpwork. In the centre Charles I at Pontefract Castle enthroned beneath a canopy is receiving tributes from a Court lady with her attendants. Around the border are animals, castles, fountain, flower emblems and figures in appliqué work. *Size,* 16¾ x 21 *inches*

350·

STUART NEEDLEWORK PANEL

[NUMBER 79]

79 STUART NEEDLEWORK PANEL ENGLISH, CIRCA 1640

In long-and-short stitch, knots of various kinds, purl, bullion stitch, laid work and sequins; the centre occupied by a medallion with scrolled frame containing a landscape with a man, woman and child in a garden, a watercourse, bridge, boat and fisherman. In the distance are a figure reclining, trees, buildings, and a windmill, while swallows and other birds, the sun, clouds and sequins are seen in the sky. On left and right are a leopard and stag, respectively. A castle with path, vases and flanking apple and pear tree are shown above the medallion; below is a fish pond with fish, rock, and a kingfisher holding a fish on a bough. In the corners are figures of Minerva with sword and buckler, Jael with hammer and nail, a Queen and Judith with the head of Holophernes. On the intervening ground are swallows and other birds, the sun with rays and clouds, caterpillars, butterflies, fly, snail, pansies, cowslips, foxglove, carnation, daisy, strawberry and tulip. The border is of geometrical pattern in gilt and silver thread. *Height,* 18 *inches; width,* 23 *inches*

625-

[SEE ILLUSTRATION]

IMPORTANT SIXTEENTH CENTURY SPANISH NEEDLEWORK PANEL

[NUMBER 80]

80 **SPANISH SILKWORK PANEL** CIRCA 1590

610-

In canvas stitches and others, representing an embarkation. In the background a palace with crowned portal, surrounding wall, and broad path, at the near end of which is a martial figure flanked by two others, at the water's edge. To left and right are men-of-war, that on the right displaying a cross with supporters and crown, and being approached by a boat. The whole is in brilliant color. The border, bounded by curled bands, shows in the upper part a warrior with cannon, gun, lance and drum, in raised work; the lower, Neptune, with net, trident, anchor, shell and compass; to the left is a soldier holding a pennon, and standing on an embroidered mound; to the right, a nereid with horn and boathook, a sea-horse at her feet. The corners are occupied by birds on mounds and grotesque animals. *Height,* 11½ *inches; width,* 10¾ *inches*

[SEE ILLUSTRATION]

CHIPPENDALE MAHOGANY TRIPLE-CHAIR-BACK SETTEE

[NUMBER 81]

81 **MAHOGANY TRIPLE-CHAIR-BACK SETTEE**

ENGLISH, CIRCA 1760

In the Gothic style of Thomas Chippendale. Pierced and carved central splats; cabriole legs with cabochon and leaf decoration on knees, and ball-and-claw feet. Drop-in seat, covered in crimson silk velvet. 3200-

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 195.

Height, 37½ *inches; width across seat rail,* 65½ *inches*

[SEE ILLUSTRATION]

82 **SET OF SIX SIDE CHAIRS OF ANCONA WALNUT**

ENGLISH, CIRCA 1695

High backs with carved cresting rails and central splats inlaid with small herringbone stringing; caned panels between splat and side balusters; caned seats; loose squab cushions in red silk velvet. Legs of "broken cabriole" form, with club feet and shaped stretchers. Very rare type. (6) 3100-

Height, 49 *inches; width across front of seat,* 20 *inches*

EIGHTEENTH CENTURY SATINWOOD COMMODE

[NUMBER 83]

83 **SATINWOOD COMMODE** ENGLISH, CIRCA 1780

With convex front and concave ends, inlaid with marqueterie of various woods. Two doors in centre with oval panels inlaid with classical figures. Drawer in frieze opening by secret spring. Top inlaid with fans and laurel borders.

4100

Height, 35½ *inches; width,* 59 *inches; depth,* 25 *inches*

[SEE ILLUSTRATION]

84 **TABLE OF SABICU (LYSILOMA SABICU—LINN.)**

Moulded hinged top with brass stay. Fitted inside with slope and hinged strut, trays for brushes and drawing instruments, and four boxes with lids. Brass handles at ends. On four cabriole legs with lion-masks on knees, and ball-and-claw feet. Nationality and date doubtful. Probably English, mid-eighteenth century. 700-

Height, 30½ *inches; width,* 29 *inches; depth,* 17½ *inches*

85 **EARLY EIGHTEENTH CENTURY CARVED AND GILT TABLE**

ENGLISH, CIRCA 1725 800-

With four square-sectioned scroll legs carved with eagle-heads; apron with festoons of fruit and central shell; scrolled frieze. Red and black marble top inset in brass moulding.

Height, 31½ *inches; width,* 39 *inches; depth,* 25 *inches*

86 **EIGHTEENTH CENTURY DECORATED MIRROR**

PROBABLY FRENCH, CIRCA 1750-60

With black frame (formerly gilt). The glass finely painted from the back with Chinese scenes, figures, bridges, etc. There is an interesting inscription on the back. *Size,* 39¾ x 31¼ *inches* 435-

87 **OVAL MAHOGANY TRAY** ENGLISH, CIRCA 1760 210-

With carved gadroon border; brassbound; scroll handles at ends.

Size, 32 x 21 *inches*

FOURTEEN-DAY GILT FRENCH BRACKET CLOCK
BY DOUILLON OF PARIS

[NUMBER 88]

88 **FOURTEEN-DAY STRIKING BRACKET CLOCK BY DOUILLON, PARIS** FRENCH, CIRCA 1800

1100

Locking-plate striking type. Circular enamelled dial; gilt hands. In brass case in the style of the Louis Quinze period, in the form of an elephant with negro mahout of bronze, a howdah formed by a cluster of bamboos, and above two Chinese figures holding sun-shades. The whole on a foliated plinth. All finely chased and water-gilt. *Total height,* 18½ *inches; diameter of dial,* 3 *inches*

[SEE ILLUSTRATION]

EIGHTEENTH CENTURY CARVED AND GILT SIDE TABLE
SHOWING DETAIL OF TOP

[NUMBER 89]

89 **EIGHTEENTH CENTURY CARVED AND GILT SIDE TABLE**

ENGLISH, CIRCA 1780

Of exceptional quality. With reeded tapered legs, twined with ribbons; shaped stretcher; frieze with ribboned swags and pateræ. Satinwood top, banded with tulipwood and painted with swags of flowers depending upon knotted ribbons; floral and ribbon border. 1700.

Height, 35 *inches; width,* 47 *inches; depth,* 17 *inches*

ONE OF A PAIR OF ORIGINAL ADAM CARVED AND GILT LOVE SEATS
[NUMBER 90]

90 **PAIR OF EIGHTEENTH CENTURY CARVED AND GILT LOVE SEATS** ENGLISH, CIRCA 1770

1800

In the style of Robert Adam; very similar in detail to a pair of long seats at Osterley Park, Middlesex, England, which were designed by Adam for Mr. Francis Child, the banker. (Osterley Park is now the seat of the Earl of Jersey.) Serpentine top rail to back, scroll arms with carved guilloche decoration, cabriole legs crested with rams' heads and terminating in rams' feet, a detail peculiar to Robert Adam. Seat rails carved with floriated guilloche pattern. Covered in pale green silk damask. (2)

Probably made by Thomas Chippendale, who made some of the pieces now at Osterley Park, and who worked extensively for the Adam brothers at this period. See Macquoid, "History of Furniture", Vol. III, Fig. 112. *Width across seat rails,* 39 *inches*

ONE OF A PAIR OF ORIGINAL ADAM
CARVED AND GILT SETTEES

[NUMBER 91]

91 PAIR OF IMPORTANT EIGHTEENTH CENTURY GILT SETTEES

ENGLISH, CIRCA 1770

4000

En suite with the preceding and from the same hand. Covered in the same old green floral silk. Three extra squab cushions. (2) From the Right Hon. Lord Ebury, Moor Park, Rickmansworth, England.

Height, 43½ *inches; width across front of seat,* 7 *feet* 3 *inches; depth,* 36½ *inches*

[SEE ILLUSTRATION]

92 **SMALL SQUARE TABLE** ENGLISH, CIRCA 1800

On tapered legs, with moulded toes. Plane-tree and satinwood, banded with tulip and inlaid with marqueterie of vine leaves and grapes. One drawer, with lined writing slide.

Height, 28 *inches; size of top,* 14 *inches square*

93 **GREY SYCAMORE COMMODE** ENGLISH, CIRCA 1770

In the style and period of James Adam. Banded with ciracotta, with satinwood and holly panels, all inlaid with marqueterie of various woods in floral and formal subjects. Serpentine front and ends. Two doors with figures cut in holly and inlaid in a ground of lignum-vitæ. Tapered legs and moulded toes.

Height, 34 *inches; width,* 51 *inches; depth,* 20½ *inches*

94 **JARDINIERE OR SOFA TABLE** ENGLISH, CIRCA 1780

Oblong, with rounded ends and movable plateau top. Painted with landscapes and classical figures on a green ground. Square tapered legs and cross stretchers.

Height, 30 *inches; width,* 54 *inches; depth,* 17 *inches*

A SUPERB SET OF MAHOGANY CHIPPENDALE CHAIRS COMPRISING EIGHT SIDE CHAIRS AND ONE ARMCHAIR

[NUMBER 95]

95 **IMPORTANT SET OF EIGHT MAHOGANY SIDE CHAIRS AND ONE ARMCHAIR TO MATCH** ENGLISH, CIRCA 1755

In the style and period of Chippendale. Elaborately carved in the full rococo style of Thomas Chippendale. Cabriole legs with ball-and-claw feet. The characteristic stalactite ornament of Chippendale is introduced extensively in the cresting rails and central splats of the back. Seats covered in modern red striped silk. (9) 15,000

This is probably one of the finest series of chairs of the period in existence.

[SEE ILLUSTRATION]

96 **SET OF THREE MIRRORS** ENGLISH, EARLY 18TH CENTURY 1550-

With architectural pediments and ogee friezes. Centres of pediments ornamented with shields, each with coat-of-arms. All gilt. (3)

Height of glass, 40 *inches; width,* 26½ *inches*

SMALL PEMBROKE TABLE IN THE STYLE OF SHEARER

[NUMBER 97]

97 **SMALL ROSEWOOD PEMBROKE TABLE** ENGLISH, CIRCA 1790

700-

In the style and period of Shearer. Inlaid with formal marqueterie. Two flaps; drawer at end, with two brass ring-and-plate handles. On delicate turned and tapered legs, with inlaid fluted shafts and moulded toes.

Height, 28 *inches; size of top, open,* 17 x 27½ *inches*

[SEE ILLUSTRATION]

98 **PAIR OF SEGMENTAL CARVED AND GILT SIDE TABLES**

ENGLISH, CIRCA 1770

2600

Turned legs, vase-shaped and reeded. Frieze with painted tablet and husk and pearl decoration. Satinwood top, banded with tulipwood and finely painted with medallions and flowers. (2)

Height, 36 *inches; width,* 62 *inches; depth,* 26 *inches*

ONE OF A PAIR OF SATINWOOD ADAM COMMODES

[NUMBERS 99 AND 99A]

99 SEGMENTAL SATINWOOD ADAM COMMODE

ENGLISH, CIRCA 1760

In the style and period of R. and J. Adam. Inlaid with circular panels which are inlaid with marqueterie of various woods, in anthemion patterns, elaborately bordered and enriched with edge-mouldings of chased and gilt brass. Six drawers with brass ring handles. Tapered feet; plate glass tops. 5200

Height, 34 *inches; width,* 51 *inches; depth,* 22 *inches*

Companion to the following commode.

[SEE ILLUSTRATION]

99A SEGMENTAL SATINWOOD ADAM COMMODE

ENGLISH, CIRCA 1760 4500

Companion to the preceding.

[SEE ILLUSTRATION]

100 **EARLY EIGHTEENTH CENTURY MAHOGANY CABINET**

ENGLISH, CIRCA 1730

2600

In the style and period of William Kent. The upper part with architectural pediment and silvered glass panelled door below. The upper carcase rests upon an ogee platform carved with ribbons and festoons of leaves, with breaks at ends for figures or candlesticks. Lower part with panelled doors with carved circles of laurel leaves, and in the frieze is a running pattern of scrolls. Behind the lower doors are three drawers, and in each wing of the upper carcase are ten drawers and eight pigeonholes.

Height, 7 *feet* 8 *inches; width,* 46½ *inches; depth,* 22 *inches*

[SEE ILLUSTRATION]

101 **EIGHTEENTH CENTURY MIRROR** ITALIAN, CIRCA 1750

125

In massive scrolled frame, ornamented with fruit and flowers.

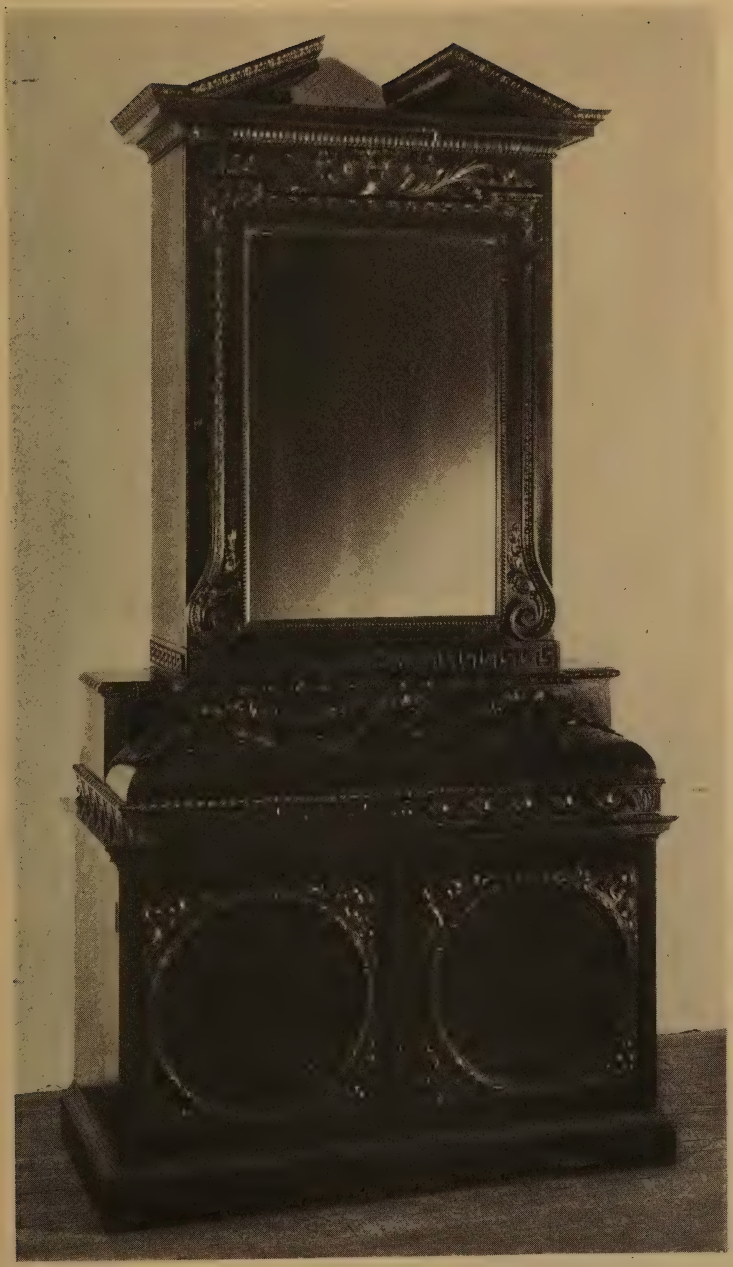
Height, 63 *inches; width,* 39 *inches. Size of glass,* 28 x 21 *inches*

102 **INLAID AND LACQUER CABINET** ENGLISH, CIRCA 1790

750

With bandings of tulipwood and rosewood. The upper part fitted with one shelf and three small drawers enclosed by a pair of doors. The lower part with sliding tray and a pair of doors, each door with a trefoil panel of lacquer below a coronet and festooned drapery, all in inlay. Satinwood pediment inlaid with similar coronet with panel of lacquer in mahogany ground. Pierced gallery with turned finials on corners.

Height, 8 *feet* 9 *inches; width,* 63 *inches; depth,* 25 *inches*



FINE MAHOGANY CABINET IN THE STYLE OF WILLIAM KENT

[NUMBER 100]

SMALL NEEDLEWORK AND ARTIST'S TABLE

[NUMBER 103]

103 **SMALL OBLONG INLAID TABLE** ENGLISH, CIRCA 1800

With two flaps hinged together. Fitted for needlework at one end and as a drawing table at the other. Veneered with chestnut and inlaid with marqueterie and checker of various woods. The table is elaborately fitted inside and lined with pencil cedar. Four turned legs, finishing with castors.

275

Height, 29 *inches; width,* 23 *inches; depth,* 18 *inches*

[SEE ILLUSTRATION]

104 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1640

Floral design surrounding the figure of Queen Henrietta worked in various colors, the base with a lion and tiger in petit-point appliqués.

Size, 16 x 21 *inches*

105 **CHARLES II NEEDLEWORK PANEL** ENGLISH, CIRCA 1680

"Salome before Herod with the head of John the Baptist." The border of floral emblems, lion and tiger, and birds.

Size, 15 x 18 *inches, unfinished*

106 **CHARLES II PETIT-POINT NEEDLEWORK PICTURE**

ENGLISH, CIRCA 1670

Landscape, with Rebecca and Jacob at the well, warrior and two female attendants, fish pond, birds, etc., worked in colored silks.

Size, 15½ x 20 *inches*

107 **STUART SILK STUMPWORK PICTURE** ENGLISH, CIRCA 1640

The King and Queen form the centre part within a dotted framing, the typical duck pond is at the base, and the border is arranged in floral emblems, animals, birds, etc. At the top are bust portraits of King Charles I and Queen Henrietta Maria.

Size, 21½ x 17 *inches*

108 **STUART PANEL OF SILK STITCHERY** ENGLISH, CIRCA 1640

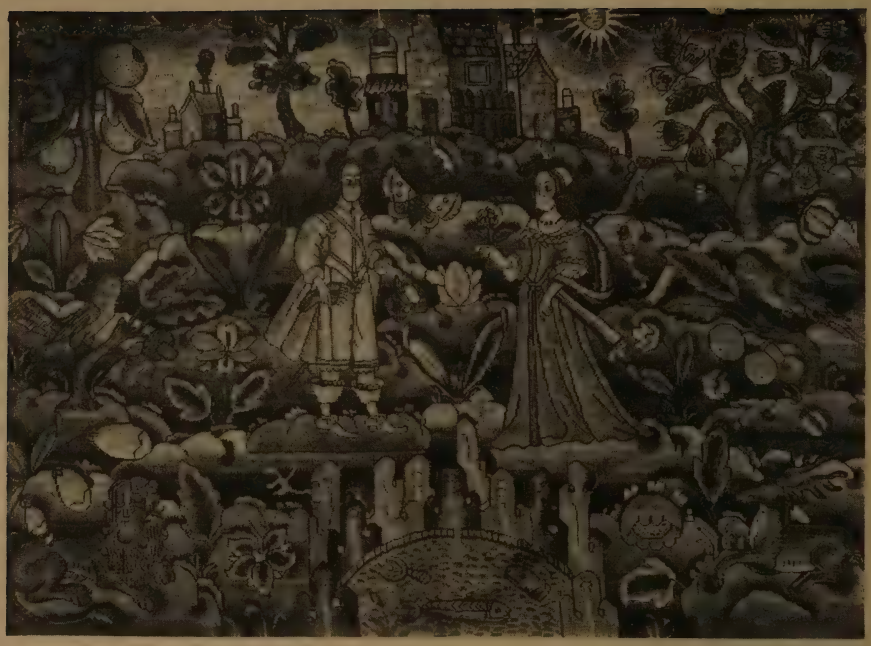
The centre with two male figures standing on either side of a rock; to the left a man holds a glass of wine, and other figures are seen; to the right are insects and flowers, on spangled groundwork; the border of flowers, animals, etc. *Size,* 10 x 15¼ *inches*

109 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1680

Abraham's Sacrifice, with castle, animals, birds, etc., around the central figures. *Size,* 11 x 16 *inches*

110 **QUEEN ANNE PETIT-POINT PANEL** ENGLISH, CIRCA 1710

Landscape, with goat, swan and two stags. *Size,* 13½ x 10½ *inches*



CHARLES I EMBROIDERY PANEL IN PETIT-POINT

[NUMBER 111]

111 STUART EMBROIDERY PANEL IN FINE PETIT-POINT

ENGLISH, CIRCA 1630

Representing Charles I and Henrietta Maria, who offers him a rose. Both stand on grassy mounds. On the left a bird sings on an oak stump, on the right another is perched on an apple branch. Above, a palace with the sun, featured and rayed, breaking through the clouds, a building with smoke issuing from the chimney and flanking apple and hazel trees, in which a squirrel sits, are represented. Below is a fish pond, with a lion to the left and a stag to the right; the ground between is filled with flowering plants. A caterpillar, one of the emblems of Charles I, is represented to the right of the Queen, while near the King the perfect butterfly is shown.

Height, 11½ *inches; width,* 15½ *inches*

[SEE ILLUSTRATION]

112 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1660

In the centre a lady is seated beneath a tree; figures of a youthful piper and angler in the bottom corners, interspersed with fruit, trees, animals, birds and insects. *Size,* 10½ x 16¼ *inches*

113 **STUART PETIT-POINT PANEL** ENGLISH, CIRCA 1660

With oval centre. Landscape with three figures, and bird flying down with crown; the top corner figures representing "Peace" and "Plenty"; lion and leopard at sides, gryphon below, flowers, insects, etc. *Size,* 17¼ x 22 *inches*

114 **STUART PANEL** ENGLISH, CIRCA 1660

With raised figures of cavalier, lady and child standing beneath a flowering tree, château above and fountain below, flowers, animals and birds interspersed. *Size,* 16 x 19¼ *inches*

115 **EARLY EIGHTEENTH CENTURY SILKWORK PICTURE**

ENGLISH, CIRCA 1730

Shepherdess and shepherd in landscape with sheep, to left a boy seated on a gate, and another figure, with windmill, above.

Size, 16½ x 25 *inches*

116 **GEORGIAN PETIT AND GROS-POINT PANEL**

ENGLISH, CIRCA 1760

Landscape, with red cottage, lion, trees, etc. *Size,* 13½ x 16 *inches*

117 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

Cavalier and lady in centre, each with an attendant; on the top a castle, and at the base a fish pond; floral emblems at each corner.

Size, 13½ x 17 *inches*

118 **EARLY NINETEENTH CENTURY NEEDLEWORK PICTURE**

ENGLISH, CIRCA 1820

A courtyard with figure of sportsman, black and white horses, etc.

Size, 21 x 25 *inches*

119 **IMPORTANT MORTLAKE TAPESTRY.** ENGLISH, CIRCA 1630

Representing a temple in a garden; the lower part consisting of mouldings with panels of lozenge shape decorated with a river god, Mars, and Diana, while the frieze is panelled with bas-reliefs of amorini supporting cartouches framing masks. Upon this stand columns with capitals and fluted shafts decorated towards the base with bas-reliefs representing terminal figures and ornament. The entablature is carved with wave scrolls, egg-and-dart and other patterns; from the lowest member hang festoons of fruit and flowers. Inside the temple are two blue vases, with gold mounts, containing large bouquets of crown-imperial, campanula, peony and other flowers. In the background to right and left are large trees, and in the distance a woody park and buildings.

The border on the sides represents twisted and fluted columns of pseudo-classical order, with a middle section carved with acanthus leaves and bas-reliefs of boys climbing a vine; the bases are enriched with leaves and ropes carved in low relief. From the capitals hang festoons of fruit, vegetables and flowers, flanking a central cartouche framing a central medallion decorated with a landscape of trees, mountains and buildings—forming the upper horizontal border, the lower being of the same character.

From the Collection of the Right Hon. Lord Lytton.

Height, 11 *feet* 3 *inches; width,* 13 *feet*

A panel of the same design and *fabrique,* with slight differences, is hung in the Sanctuary, Westminster Abbey.

[SEE ILLUSTRATION]

VERY IMPORTANT MORTLAKE TAPESTRY

[NUMBER 119]

VERY IMPORTANT MORTLAKE TAPESTRY

[NUMBER 120]

120 IMPORTANT MORTLAKE TAPESTRY

A companion tapestry to the preceding, but of different proportions. From the Collection of the Right Hon. the Earl of Lytton, 1918.

Height, 11 *feet* 2 *inches; width,* 10 *feet* 4 *inches*

[SEE ILLUSTRATION]

121 **TWO NEEDLEWORK PETIT-POINT CUSHION COVERS**

ENGLISH, EARLY 18TH CENTURY

Representing a landscape with trees, mounds and flowers. In the distance a shepherd and his flock; towards the left a sportsman and dog by a stream; in the upper part a figure near trees. The distance to the left shows a village, trees, and mountains, while the border is of lozenges in various colors, in a tasselled fringe and lining of crimson velvet. (2)

Height, including fringe, 17 *inches; width,* 32 *inches*

122 **EARLY EIGHTEENTH CENTURY PANEL IN PETIT-POINT AND CROSS-STITCH** ENGLISH, CIRCA 1725

A seated shepherdess, her crook in her left hand, a basket of flowers on her right arm, in a somewhat conventional undulating landscape, with large flowers and trees. In front are a sheep and a lamb, and a dog on the left. The distance suggests large and gloomy mountains.

Height, 8¾ *inches; width,* 9½ *inches*

123 **NEEDLEWORK COVER FOR CHAIR SEAT** ENGLISH, CIRCA 1740

With large flowers springing from a mound, and stag below, in colors on a chocolate ground. *Size,* 18 x 21 *inches*

124 **EIGHTEENTH CENTURY NEEDLEWORK PANEL**

ENGLISH, CIRCA 1770

350

With groups of flowers in compartments, on crimson ground.

Size, 6 *feet* 8 *inches* x 3 *feet* 7 *inches*

125 **THREE GROS-POINT PANELS** ENGLISH, CIRCA 1770

Worked in flowers on a black ground. (3) *Size,* 32 x 25 *inches*

385

126 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1668

With a great variety of lace stitches, long and short, knots, bullion and plush stitches; representing King Solomon seated in state under a canopy, sceptred and crowned, receiving the Queen of Sheba, who bears a sceptre and a present, and is followed by a maid holding an umbrella over the Queen's head, and a companion. To the left of the throne is the figure of a councillor, bearing a staff of office. Above is a sunburst. A building of ecclesiastical character and a tree occupy the right top corner. An Elizabethan mansion fills the left. The lower angles are filled by a stag and leopard flanking a fish pond, with rocks and an oak tree and apple tree in which birds are perched. Beetles, a caterpillar and a snail with floral sprays, fill the intervening spaces.

Height, 13 *inches; width,* 18¼ *inches*

SEVENTEENTH CENTURY SCOTTISH NEEDLEWORK PICTURE

[NUMBER 127]

127 **STUART SILKWORK PICTURE** SCOTTISH, CIRCA 1630

In chain, basket and long-and-short stitches on a white satin ground, Depicting the seated figure of a sportsman, in cream dress shaded with red, white stockings, black hat and shoes, carrying a gun and basket with wildfowl, and accompanied by a dog. In front of him, a stream with waterfowl and rushes is flowing from under a bridge, leading to a flowery mound upon which are cypress trees surrounding an edifice with a tower. In the sky are clouds, a swallow and insects; in the foreground thistles and other flowers; on the left an oak tree with pheasant and squirrel. *Size,* 14¾ x 18¼ *inches*

2 60 -

[SEE ILLUSTRATION]

128 **EARLY STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1625

In tent stitch. Representing on the left Solomon enthroned under a canopy of state, receiving the Queen of Sheba, who kneels before him, accompanied by two ladies bearing her train. A balcony with two courtiers, buildings and a tower form the background, while the border consists of flowering plants, birds, serpent, and other forms.

Height, 7 *inches; width,* 11¼ *inches*

200

129 **EMBROIDERED PANEL** ENGLISH, 19TH CENTURY

Representing the birth of a Prince of Wales, whose device with three feathers and motto "Ich Dien" appears on the head of the four-post bedstead, in which the Queen is lying. Two ladies of the bedchamber are at the further side of the bed; at the near side another lady who is on duty as nurse, holds the young prince in coronet and robe, on a platform, covered with crimson satin. Two high officers of the court, one in a peer's crimson robe, ermine-lined, the other in blue-green, and ruff, kneel in homage, on a carpet in satin-stitch in green, yellow, black and grey colors. In the background an attendant in red coat and yellow sash enters on the left; above is a latticed window.

Height, 26 *inches; width,* 19 *inches*

200

130 **CURLED PAPERWORK FRAME** 18TH CENTURY

Imitative of floral forms, foliage, fruit and ornament, with filigree fillings of very elaborate character in gilt and various colors, enclosing a painted engraving of the Holy Child and lamb in landscape background.

Height, 11 *inches; width,* 9 *inches*

30

THE HILL
CORNER OF THE DINING ROOM
WITH THE SIXTEENTH CENTURY TAPESTRY AND SOME OF
THE NEEDLEWORK PICTURES

SECOND SESSION

NUMBERS 131-255

131 **OVAL TURTLE-SHELL INLAID TEA CADDY**

ENGLISH, CIRCA 1790

With two boxes inside to match, and cut-glass sugar bowl. Lined with silk velvet. Silver handle.

Height, 6½ *inches; length,* 13 *inches; width,* 6 *inches*

132 **OVAL PAINTED METAL TRAY** ENGLISH, CIRCA 1780

With hand-holes at ends. Painted scene, "The Muses Honouring the Bust of Pope." Loose plate glass to fit. *Size,* 28 x 22½ *inches*

133 **MAHOGANY WINE COOLER** ENGLISH, EARLY 19TH CENTURY

Campana shape, on square pedestal. Adapted as a jardinière, with zinc liner. Frieze carved with shells.

Height, 22 *inches; diameter,* 32 *inches*

134 **BRONZE GROUP BY DERWENT WOOD**

Pan and Psyche. *Height,* 23 *inches*

The figure of Psyche, cast life size, without the figure of Pan, is in the Tate Gallery, London.

135 **PAIR OF BRONZE BUSTS BY CANOVA**

Paris and Helen. Paris wears a Phrygian cap; Helen has her hair done with triple band ending in pendent curl. Square wood bases. Signed by Canova. (2) *Height,* 24 *inches*

136 **EIGHT-DAY, THREE-TRAIN STRIKING AND CHIMING CLOCK BY JAMES LAWLEY, BRISTOL** ENGLISH, CIRCA 1820

Arch dial, with engraved centre; boss in arch with maker's name; strike-silent above hands. Chimes on eight bells. Mahogany case inlaid with engraved marqueterie; scroll pediment; fluted columns to hood. *Height,* 8 *feet* 1 *inch; size of dial,* 23½ x 17 *inches*

137 **VERY IMPORTANT SUITE, PROBABLY UNIQUE, OF SEVEN PIECES IN GOLDEN WALNUT** **ENGLISH, 1695**

Comprising:—

(a) GOLDEN WALNUT SETTEE

Inlaid with panels of dark walnut burr. Shaped "broken cabriole" legs with ogee braces, and central cartouche inlaid with crest. Square back, upholstered and covered in dark red silk velvet.

Height, 44 *inches; width,* 56 *inches*

(b) FOUR GOLDEN WALNUT CHAIRS

En suite with the settee. *Height,* 44 *inches; width,* 21 *inches*

(c) TWO GOLDEN WALNUT STOOLS

En suite with the settee and chairs.

Height, 17½ *inches; width,* 21½ *inches; depth,* 15 *inches*

From Denham Place, Buckinghamshire, England. (7)

This is a very important set, and so far as can be ascertained, UNIQUE.

[SEE ILLUSTRATIONS]

PART OF WILLIAM AND MARY GOLDEN WALNUT SUITE OF SEVEN PIECES COMPRISING A SETTEE, FOUR CHAIRS AND TWO STOOLS FROM DENHAM PLACE, BUCKINGHAMSHIRE, ENGLAND

[NUMBER 137]

138 **GILT SIDE TABLE** FRENCH, CIRCA 1780

325

On tapered, turned and fluted legs, ornamented with laurelled swags. Guilloche frieze. Siena marble top.

Height, 36½ *inches; width,* 59¼ *inches; depth,* 29½ *inches*

Companion to the next number.

139 **GILT SIDE TABLE** FRENCH, CIRCA 1780

325

Companion to the preceding.

140 **SMALL WRITING TABLE** ENGLISH, CIRCA 1780

200

On four turned, tapered and fluted legs. Swivel top, below which are divisions and an adjustable writing slope. Painted and partly gilt. Frieze painted in Grecian pattern.

From Slindon Hall, near Arundel, Sussex, England.

Height, 29 *inches; width,* 19 *inches; depth,* 17 *inches*

141 **BOW-FRONTED DWARF CORNER CABINET**

1800

ENGLISH, CIRCA 1795

Sheraton period. Painted green and decorated with panel of classical subject and fans and garlands of flowers. Carved and gilt mouldings. On turned vase feet.

Height, 34½ *inches; width across front,* 27 *inches; depth,* 18 *inches*

142 **COMMODE OF GREY CHESTNUT** ENGLISH, CIRCA 1770

2100

Banded with kingwood and panelled with satinwood, inlaid with floral marqueterie. Serpentine bombé front and sides. Two doors, one shelf behind.

Of fine quality. Probably the work of Seddon, Sons & Shackleton, Aldersgate Street, London.

Height, 35½ *inches; width,* 39½ *inches; depth,* 21½ *inches*

[SEE ILLUSTRATION]

EIGHTEENTH CENTURY INLAID COMMODE
SHOWING DETAIL OF TOP
PROBABLY THE WORK OF SEDDONS

[NUMBER 142]

143 **SET OF SIX SIDE CHAIRS** ENGLISH, CIRCA 1700

3500-

In pale walnut inlaid on central splats with panels of herringbone lines. Plain cabriole legs with club feet. Drop-in seats, covered in fine petit-point needlework. (6)

Height, 43½ *inches; width across front of seat,* 22 *inches*

FINE CHIPPENDALE MAHOGANY TABLE

[NUMBER 144]

144 **MAHOGANY SIDE TABLE** ENGLISH, CIRCA 1760

1200-

Serpentine top, with carved rose-and-ribbon moulding on edge; fretted frieze and square-section cluster legs with carved and moulded collars and shoes.

Height, 33½ *inches; width,* 37 *inches; depth,* 19½ *inches*

[SEE ILLUSTRATION]

IMPORTANT SIXTEENTH CENTURY NEEDLEWORK PANEL

[NUMBER 145]

145 **IMPORTANT ELIZABETHAN NEEDLEWORK PANEL**

ENGLISH, DATED 1569

In petit-point, long and short stitches, a variety of honeycomb stitch, and pattern stitches, representing the Saviour, bearing a spade with the letter omega, appearing to Mary Magdalene, who carries a vessel of spices. In the garden are an Agnus Dei, a rabbit, a stag and several birds, with many flowering plants, including strawberry, lily of the valley, rose and cornflower. A winding path leads to a lych gate on which a bird is perched. A fence, against which are three trees, encloses the garden. The walk winds its way up the hill to Jerusalem, to the right of which is a church, with a high mountain, village and trees. *Height,* 16½ *inches; width,* 23½ *inches*

/200-

[SEE ILLUSTRATION]

146 **STUART COLORED BEADWORK PICTURE** ENGLISH, CIRCA 1640

Charles I and his Court at Pontefract Castle. In the top corners are buildings, and in the two lower angles a lion and camel.

Size, 11¾ x 15½ *inches*

147 **CHARLES II PANEL** ENGLISH, 17TH CENTURY

Of silk appliqué work in short colored stitchery. In the centre Orpheus with his lyre is seated amidst floral emblems, birds and wild animals. *Size,* 12 x 15½ *inches*

148 **CHARLES II PETIT-POINT NEEDLEWORK PANEL**

ENGLISH, 17TH CENTURY

"The Repudiation of Hagar." In a hilly landscape, with winding river leading to a castle. Worked in colored silks and gold threads.

Size, 9 x 12½ *inches*

149 **PANEL OF ZIGZAG NEEDLEWORK** ENGLISH, CIRCA 1740

In varied colored silks. *Size,* 9 x 9¾ *inches*

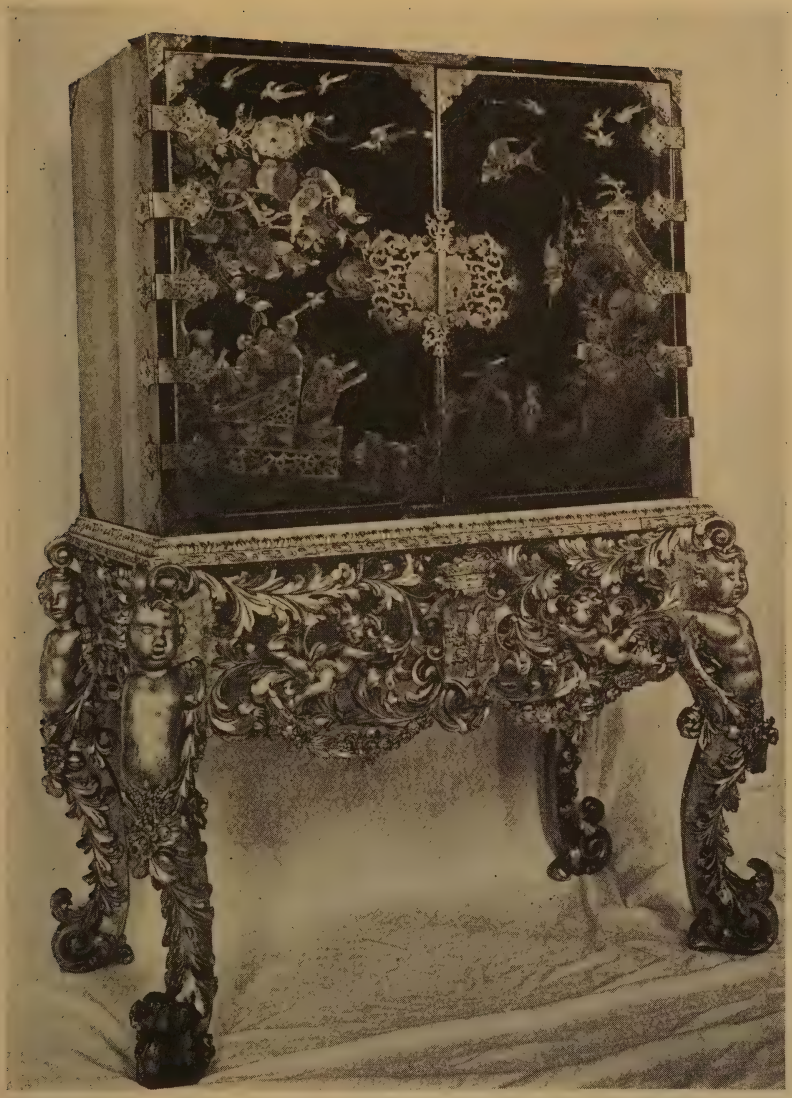
150 **SQUARE DECORATED CABINET** ENGLISH, CIRCA 1700

Decorated in the Chinese manner with rock scenes, tea houses, pagodas, a mandarin in a chariot, and other figures, in gold on a ground of black lacquer. Two doors enclosing eleven drawers; engraved brass hinges, clamps and lock plates. On carved gilt stand with deep pierced and carved apron, with escutcheon and coronet in centre. Scroll legs of cabriole form, with therms of boys and amorini supporting the central shield.

The stand, which is of English workmanship but with a foreign coat-of-arms, is from the Collection of the late Lord Ribblesdale.

Total height, 62 *inches; width,* 38 *inches; depth,* 18½ *inches*

[SEE ILLUSTRATION]



WILLIAM AND MARY LACQUER CABINET
ON CARVED AND GILT WOOD STAND

[NUMBER 150]

151 **CARVED MAHOGANY TABLE** ENGLISH, CIRCA 1745

West Country, so-called "Irish Chippendale". Cabriole legs and deep carved and pierced apron. Legs ornamented with satyr-masks and lion-paw feet. Inset marble top.

Height, 32 *inches; width,* 60 *inches; depth,* 34 *inches*

152 **EARLY GEORGIAN CARVED AND PAINTED ARMCHAIR**

ENGLISH, CIRCA 1725

Originally gilded. With arms finishing in lion-heads and escallop shells (plaques on arm supports missing). Scrolled and scale-pattern legs, leaf-carved on knees and with lion-paw feet; back legs carved to match. Covered in crimson Utrecht velvet.

From the Hon. Edward Keppel-Coke, Longford Hall, Derbyshire, England. *Height,* 40½ *inches; width,* 28 *inches; depth,* 25½ *inches*

153 **OVAL SATINWOOD WORK TABLE** ENGLISH, CIRCA 1810

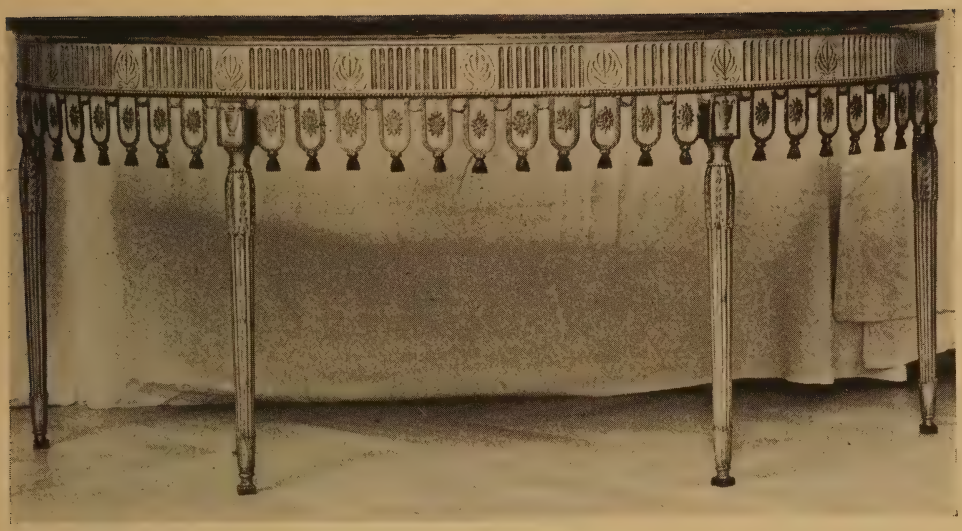
Lifting top; green silk pouch. On four splay legs, castored.

Height, 29 *inches; size of top,* 20 x 15 *inches*

154 **LION-MASK MAHOGANY SETTEE** ENGLISH, CIRCA 1730

High square back; open padded arms, finishing in grotesque masks and carved supports. Four legs on front carved with lion-heads and paw feet, and four cabriole legs on back. Three squab cushions on seat, all covered in red silk velvet-trimmed cord.

From the Collection of Sir Walter Gilbey, Elsenham Hall, Essex, England. *Height,* 46 *inches; width,* 76 *inches; depth,* 28 *inches*



PAINTED AND INLAID ADAM SIDE TABLE

[NUMBER 155]

155 **LARGE SEGMENTAL SIDE TABLE** ENGLISH, CIRCA 1780

Carved and finished in cream and gold. Tapered reeded legs, carved with water-leaf at top and bottom; frieze fluted and divided at intervals with anthemion decoration; all incised and gilt. Carved lambrequin below, finishing with tassels. Top of natural sycamore, inlaid with fan pattern in centre at back, and four ovoid panels with conventional scrolls and vases, all in marqueterie of various woods. 2400-

Height, 33¾ *inches; width,* 75½ *inches; depth,* 25¾ *inches*

[SEE ILLUSTRATION]

IVORY PANEL ENGRAVED WITH DÜRER'S FAMOUS "ADAM AND EVE"

[NUMBER 156]

156 **IVORY PANEL**

Engraved with Albert Dürer's most famous etching, "Adam and Eve". *Size,* 14½ x 12½ *inches*

[SEE ILLUSTRATION]

STUART NEEDLEWORK PANEL—SUSANNA AND THE ELDERS

[NUMBER 157]

157 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

In fine canvas stitches, laid-work, looped purl, long and short knots, couching stitches and painting, representing Susanna and the Elders, within an oval medallion with frame of flowers and leaves. Susanna, in white robe, in her bath, is seized by the Elders. At their backs are the mulberry and other trees round which the story centres. To the left is a curious fountain with upper basin supporting a grotesque fish ridden by an infant holding a water jug aloft. In the background a balustrade, undulating ground set with various flowers, a mansion to right and left, birds and clouds in the sky. The corners of the panel are filled with large conventional flowers; above are two birds, on sprays, in high relief; at the foot, a lion on a mound to the left in knotwork, and on the right, a leopard resting on a basketwork ground. The ground between is filled by a bird, a fly, caterpillars, beetles, a rose and other flowers in flat work. *Height,* 16 *inches; width,* 21 *inches*

475

[SEE ILLUSTRATION]

158 **BRONZE PANEL** ITALIAN, 18TH CENTURY (?)

Embossed in low relief with "The Chariot of the Sun". Carved oak frame. *Size,* 21 x 38 *inches*

100.

159 **SPANISH NEEDLEWORK PANEL IN HIGH RELIEF** CIRCA 1670

"The Last Supper." Christ and the Apostles at table with canopy over. *Size,* 13½ x 15½ *inches*

900.

160 **STUART PETIT-POINT PANEL** ENGLISH, CIRCA 1670

A landscape in which a lady is presenting a flower to a cavalier; a château above, pool with fish below, stag and leopard, fruit, trees, birds and animals interspersed. In colored silks.

Size, 11 x 14 *inches*

300.

161 **STUMP AND NEEDLEWORK PANEL** ENGLISH, CIRCA 1660

Various figures, a lady holding a serpent and another holding flowers, below stag and unicorn with house between; flowers and fruit, etc. in the corners.

From the Collection of the late Sir Edward Hopkinson, Bart.

Size, 17 x 20½ *inches*

200.

162 **STUART OVAL SILK PANEL** ENGLISH, CIRCA 1640

In long and short stitchery. Queen Henrietta Maria; castle background. *Size,* 4¾ x 3¾ *inches*

Needlework portraits are not common.

120.

PAIR OF CANDLESTICKS AND A FINELY COLORED URN AND COVER IN DERBYSHIRE SPAR

[NUMBERS 163 AND 164]

163 PAIR OF DERBYSHIRE SPAR PILLAR CANDLESTICKS

ENGLISH, CIRCA 1780 150-

In fine buff and orange coloring, with octagonal pillars and moulded, circular, domed foot on a square base. (2) *Height,* 9½ *inches*

[SEE ILLUSTRATION]

164 FINELY COLORED URN AND COVER IN DERBYSHIRE SPAR

ENGLISH, CIRCA 1780 175.

The moulded top of translucent cream color, the body and circular foot in finely marked cream, orange and amethyst. (2)

Height, 12 *inches*

[SEE ILLUSTRATION]

165 **SET OF FOUR CANDELABRA** ENGLISH, CIRCA 1780

Formed of oviform vases of Derbyshire spar, mounted with ormolu covers, the borders and stems chased with foliage and honeysuckle ornament. With scroll branches at the sides for two lights each. On spiral fluted stems, sloping outwards to form circular feet edged with guilloche ornament. (4)

1600

From the Collection of the Right Hon. the Earl of Home, of Bothwell Castle, Douglas Castle, and The Hirsel, Berwickshire.

A pair of exactly similar candelabra to these were exhibited at the Burlington Fine Arts Club by Colonel H. H. Mulliner in 1920-21; they are illustrated in his book "The Decorative Arts in England", Fig. 164, and in the text he states, "Robert Adam regarded candelabra of Blue John (or Derbyshire Spar) mounted with ormolu as suitable to stand on pedestals which were such a favourite feature of his interior schemes." As the Earl of Home was a patron of Robert Adam, it is reasonable to conclude that these candelabra and that in the following lot were made to the order of Robert Adam.

"The manufacturing of vessels and ornaments from solid fluor spar (called 'Blue John') was begun in Derbyshire in 1765" (Watson's Chemical Essays, Vol. II, page 227). The supply of this spar was quickly exhausted and there is no trace of its having been used after 1790. In June, 1773, a notice was issued as follows:—"Duesbury and Co., Manufacturers of Derby and Chelsea Porcelain, most respectfully beg leave to inform the Nobility, Gentry and the Public in General, that they have fitted up the large and elegant suit of Rooms at No. 1, Bedford Street, Covent Garden; which are now opened with a great variety of capital as well as useful and Ornamental Articles. A Fine Assortment of Biscuit Groops and single figures; also a curious Collection of Derbyshire Fluors, Mabasters, Marbles, etc. N.B. The Rooms are well air'd."

[SEE ILLUSTRATION]

166 **SUPERB CANDELABRUM** ENGLISH, CIRCA 1780

The body in finely marked Derbyshire spar, with exceptionally fine ormolu mounts. A female therm figure at each side supports two candle branches with flowerlike nozzles, springing from a single twisted stem, the body and base being decorated with swags of fruit and boldly carved acanthus. The square base of slate and ormolu mounted on four ball feet.

350

From the Collection of the Right Hon. the Earl of Home.

[SEE ILLUSTRATION]

TWO OF A SET OF FOUR CANDELABRA AND A SUPERB FOUR-BRANCH CANDELABRUM IN DERBYSHIRE SPAR AND ORMOLU

[NUMBERS 165 AND 166]

167 **PAIR OF WILLIAM AND MARY WALNUT CHAIRS**

ENGLISH, CIRCA 1690

1900

Tall backs, carved cresting rails, shaped balusters, central splats, pierced and carved. Cabriole legs, carved on knees and with hoof feet; shaped, carved and moulded stretchers. Carved seat rails; drop-in seats covered in crimson bright-grain morocco. (2)

Height, 47½ *inches; width across seat,* 20 *inches*

168 **SEMICIRCULAR CARD TABLE** ENGLISH, CIRCA 1780

700

In the style and period of Hepplewhite. Satinwood top, painted with festoons of draperies and flowers and knotted ribbons, and lined with crimson baize; banded on edges with tulipwood. Semicircular panel at back of top, and border round, with scroll and floral motifs in silver-white on a brown ground edged with gold and green. Gilt legs and framing, enriched with carton-pierre; the legs turned, fluted and leaf-carved; shaped framing. Plate-glass top.

Height, 29 *inches; width,* 39 *inches; depth,* 19 *inches*

169 **PAIR OF CARVED MAHOGANY WALL BRACKETS OF IMPORTANT SIZE** ENGLISH, CIRCA 1740

950

Finely carved with satyr-masks, scrolls, cabochons and other ornaments. Of the highest quality. (2)

Height, 26 *inches; size of top,* 14½ x 10½ *inches*

170 **LARGE MAHOGANY SETTEE** ENGLISH, CIRCA 1760

1750

Serpentine back and scrolled arms. On eight square legs carved on front, and tied with stretcher railing under; carved seat rail. Covered in old medallion needlework, finished with close brass nails. From the Collection of Sir Walter Gilbey, Elsenham Hall, Essex, England. *Height,* 43 *inches; width,* 79 *inches; depth,* 29 *inches*

LION-MASK MAHOGANY BEDSTEAD

[NUMBER 171]

171 **LION-MASK MAHOGANY FOUR-POST BEDSTEAD**

ENGLISH, CIRCA 1735

With frieze of pierced and carved open lattice, centred with lion-mask; full panelled headboard; front posts with carved vases and fluted shafts, finishing on floor in bold cabriole legs with loose plaques covering bolts, carved with lion-masks and ending in paw feet. Canopy and valance of crimson silk damask. Complete with spring edge mattress, wool and hair overlay, feather bolster and two down pillows. *Width,* 5 *feet*

EARLY EIGHTEENTH CENTURY SMALL BRUSSELS TAPESTRY PANEL

[NUMBER 172]

172 **PANEL FOR A FIRE-SCREEN IN BRUSSELS TAPESTRY**

CIRCA 1730

Representing a peasant and a woman dressed in green, scarlet and white, seated at a table supported by a barrel. The woman holds a cup, and on the ground are a wine jug, a bundle and a basket covered with a cloth. In the background there is a paling with trees behind; the distance shows hills, buildings and woods. The border is composed of scroll leaves twisting round a central rod, with tripartite acanthus leaves at the angles, carried out in rich reddish-browns and yellow. *Height,* 31 *inches; width,* 26 *inches*

[SEE ILLUSTRATION]

173 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1670

The Virgin seated and the Child kneeling at prayers, within a draped and floral border, with hills in the distance. 700-

Size, 32 x 26 *inches*

174 **MID-EIGHTEENTH CENTURY NEEDLEWORK PANEL**

ENGLISH, CIRCA 1750 600

Worked in the Chinese taste in the manner of Soho tapestry, with three groups of figures in landscapes, on dark blue bround, with flying bird in each section. *Size,* 62½ x 34½ *inches*

175 **SET OF FOUR EARLY GEORGIAN CHAIR SEATS**

ENGLISH, CIRCA 1740 600

Worked in large flowers on brown ground in brilliant colored wools. (4) *Average size,* 17 x 17 *inches*

176 **PAIR OF GEORGE III ARMCHAIRS** ENGLISH, CIRCA 1800

With square backs and splats of oval tracery and festoons of drapery; the central ovals with painted trophies on a brown ground; the frames painted with sprays of leaves on a cream ground. Cane seats and flat squab cushions covered in pale grey silk. (2)

500-

Height, 37 *inches; width,* 23 *inches; depth,* 19 *inches*

These chairs form a set with the following chairs (Numbers 177 and 178) and the settee (Number 179).

[SEE ILLUSTRATION]

177 **PAIR OF ARMCHAIRS** ENGLISH, CIRCA 1800

En suite with the preceding, and the following chairs and settee. (2)

400-

[SEE ILLUSTRATION]

178 **PAIR OF ARMCHAIRS** ENGLISH, CIRCA 1800

450- En suite with the preceding chairs, and the following settee. (2)

[SEE ILLUSTRATION]

179 **SETTEE** ENGLISH, CIRCA 1800

En suite with the six preceding armchairs.

500-

Height, 37 *inches; width,* 73 *inches; depth,* 24 *inches*

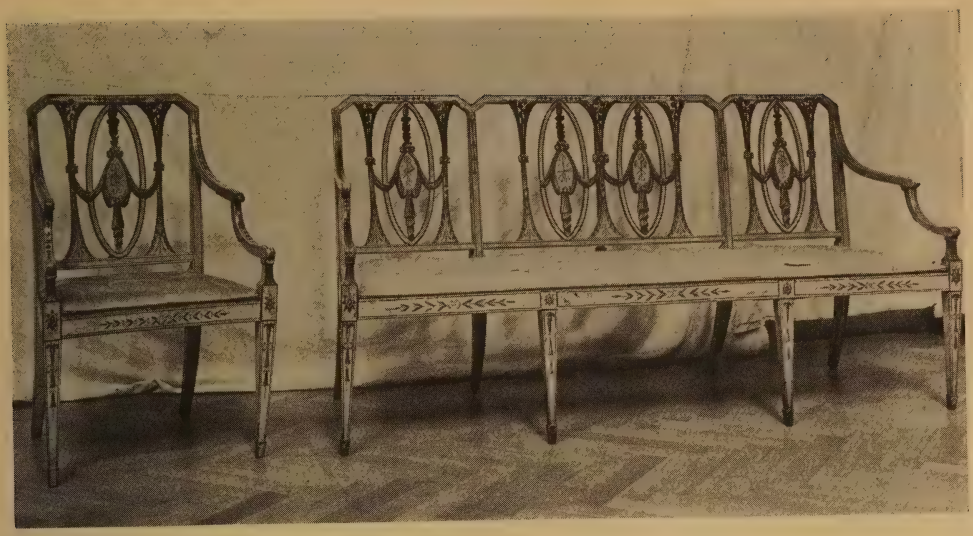
[SEE ILLUSTRATION]

180 **OVAL SATINWOOD AND MAHOGANY TABLE**

ENGLISH, CIRCA 1790

Inlaid with engraved marqueterie. One central drawer; small rising screen at back, concave on section, with concave oval silvered glass panel. Mahogany frame inlaid with stringing; top of radiated "fiddle-back" satinwood, banded with tulip and with a carved fluted border; marqueterie shell in centre. On four tapered legs with shaped stretcher. *Height,* 27 *inches; size of top,* 33 x 22¼ *inches*

775-



ONE OF A SET OF SIX ARMCHAIRS AND A SETTEE WITH PAINTED FRAMES
GEORGE III PERIOD

[NUMBERS 176-179]

AN INTERESTING GROUP OF DERBYSHIRE SPAR

[NUMBERS 181-183]

181 **OVIFORM VASE IN DERBYSHIRE SPAR** ENGLISH, CIRCA 1780

In mottled amethyst and cream, with stem sloping outwards to form a circular foot. Mounted on a polished slate base. (Finial missing)

110-

Height, 9¾ *inches*

[SEE ILLUSTRATION]

182 **PAIR OF SMALL COVERED URNS IN DERBYSHIRE SPAR**

ENGLISH, CIRCA 1780

2 40-

In shades of mottled brown, with bold stripes of amethyst. On tall plinths of spar, white marble and polished slate. (2)

From the Collection of the Right. Hon. the Earl Howe, G. C. V. O.

Height, 8½ *inches*

[SEE ILLUSTRATION]

183 **PAIR OF DERBYSHIRE SPAR CAMPANA-SHAPED VASES**

ENGLISH, CIRCA 1770

300-

On square polished slate base, with irregular markings in amethyst, brown and cream. (2)

From the Collection of the Right Hon. the Earl Howe, G. C. V. O.

Height, 6½ *inches*

[SEE ILLUSTRATION]

184 **HANDSOME CAMPANA-SHAPED VASE IN DERBYSHIRE SPAR**

ENGLISH, CIRCA 1770

With moulded outcurving rim and bulbous vase. On a slender stem and moulded circular foot; in beautiful amethyst coloring; mounted on a square polished slate base. 250-

From the Collection of the Right. Hon. the Earl Howe, G. C. V. O.

Height, 7 *inches*

185 **QUEEN ANNE BLACK LACQUER AND GILT CENTRE TABLE**

ENGLISH, CIRCA 1710 350-

Carved on all four sides, the angles decorated with boys' heads and shell ornament in centre of apron. Cabriole legs with paw feet. Marble top.

Height, 30 *inches; width,* 30 *inches; depth,* 21 *inches*

186 **UPRIGHT PLANE-TREE AND SATINWOOD SECRETAIRE**

ENGLISH, CIRCA 1770 1100-

Banded with kingwood and inlaid with marqueterie. Fall-front secretary with extension on flap and nine drawers and four pigeon-holes behind. Door at each end with cupboard and central shelf behind. *Height,* 41 *inches; width,* 31½ *inches; depth,* 19 *inches*

187 **EIGHTEENTH CENTURY MIRROR** ENGLISH, CIRCA 1740 300-

In massive carved and gilt frame. Borders with scrolls, fruit and flowers. Latticed glass with cross-barring.

Height of glass, 45½ *inches; width,* 33¾ *inches*

188 **SET OF SIX SHERATON PAINTED SIDE CHAIRS**

ENGLISH, CIRCA 1795

Sheraton period. Painted white and gold. Square backs with fluted balusters; tapered, turned and fluted legs. Seats and backs covered in old petit-point needlework. (6)

From Slindon Hall, Arundel, Sussex, England.

These chairs form a set with the following side chairs, armchairs and stool (Numbers 189, 190, 191).

[SEE ILLUSTRATION]

189 **SET OF SIX SHERATON PAINTED SIDE CHAIRS**

ENGLISH, 1795

En suite with the preceding six side chairs, and with the following armchairs and stool. (6)

From Slindon Hall, Arundel, Sussex.

[SEE ILLUSTRATION]

190 **TWO SHERATON PAINTED ARMCHAIRS** ENGLISH, CIRCA 1795

En suite with the preceding twelve side chairs, and with the following stool. (2)

From Slindon Hall, Arundel, Sussex.

[SEE ILLUSTRATION]

191 **SHERATON FOOTSTOOL** ENGLISH, CIRCA 1795

En suite with the preceding armchairs and side chairs.

From Slindon Hall, Arundel, Sussex.

PART OF A SET OF TWELVE CHAIRS, TWO ARMCHAIRS AND A FOOTSTOOL, WITH PAINTED FRAMES AND SEATS AND BACKS COVERED IN NEEDLEWORK
SHERATON PERIOD

[NUMBERS 188-191]

192 **EIGHT-FOLD DECORATED SCREEN** CHINESE, CIRCA 1780

175

With panels of soapstone decorated with Chinese landscapes. (One panel broken, but repairable)

Height of each fold, 30 *inches; width,* 7¾ *inches*

193 **PAIR OF CARVED WOOD AND GILT WALL LIGHTS**

FRENCH, CIRCA 1810

400

Designed as cluster of three spears, and with eagle-heads; three branches, scrolled and with ball festoons. (2)

Height, 5 *feet* 6 *inches*

194 **LARGE HALL LANTERN** ENGLISH, CIRCA 1780

525

Brass chased and gilt. Cylindrical, with laurel and ribbon mounts. Wired and fitted for electric light. (One glass cracked)

Height, 48 *inches; diameter,* 27 *inches*

195 **PAIR OF SHEFFIELD PLATE CANDLESTICKS OF ADAM DESIGN**

185

Decorated with rams' heads and festoons of husks. (2)

Height, 11 *inches*

196 **EIGHT-FOLD DECORATED SCREEN** CHINESE, CIRCA 1700

75

Incised polychrome decoration on both sides on a ground of brown-red lacquer. *Height of each fold,* 45 *inches; width,* 11 *inches*

QUEEN ANNE PANEL IN PETIT-POINT NEEDLEWORK

[NUMBER 197]

197 **PETIT-POINT PANEL** ENGLISH, FIRST HALF OF 18TH CENTURY

Illustrating farm life. Towards the left is the farmhouse, with yard containing a horse and haystack, with pigsty by the door, from which a path leads to the field, where the farmer and his family are grouped by a chicken coop. A nearer field is occupied by a dairymaid with cows, a haymaker, a well and a duck pond. On the left is a road with a mare and foal; on the right are a shepherd and shepherdess with sheep. A windmill and a miller bearing a sack are on a distant hill. *Height,* 21 *inches; width,* 26½ *inches*

[SEE ILLUSTRATION]

198 **FINE BRUSSELS TAPESTRY BY JAN VAN BRUGGHEN**

FLEMISH, CIRCA 1670

1500'

With the Brussels mark and initials of weaver. The upper part consists of an elaborate cartouche of scrolls and a shell, framing a landscape and having a swag of fruit and leaves with drapery pendent from it. It is supported by two winged and partly draped amorini. The lower decoration is composed of a blue vase with mounts in gold color shaded with crimson, containing tulips, periwinkles, anemones, roses, carnations, campanulas and other flowers in natural colors, on a panelled background decorated with crimson scrolls, grapes, peaches, pomegranates and other fruits; the whole framed within narrow bands decorated with a pattern of laurel leaves tied with ribbons at intervals. The panel represents a shepherdess dressed in gold, red and blue, walking on the bank of a stream followed by her flock. On the opposite bank is a row of large trees, and in the distance a woody park with watercourses and view of sky. Marks "B. U. B." and "I. V. B."

Height, 10 *feet* 10 *inches; width,* 3 *feet* 4 *inches*

Companion to the following tapestry.

[SEE ILLUSTRATION]

199 **FINE BRUSSELS TAPESTRY** FLEMISH, CIRCA 1670

1300'

Companion tapestry to the preceding. A sportsman in blue coat, red waistcoat and golden-brown breeches, carrying a gun and walking stick, followed by a servant carrying rabbits slung on a stick over his shoulder, and preceded by a dog, is returning from hunting along the bank of a stream. On the left are trees, one of them having a vine growing up its trunk. On the opposite bank are bulrushes, shrubs, a grassy slope, with a wooded park surrounding a château in the distance. Border as in the preceding tapestry with some differences in detail.

Height, 10 *feet* 10 *inches; width,* 3 *feet* 4 *inches*

[SEE ILLUSTRATION]

TWO IMPORTANT BRUSSELS TAPESTRY PANELS

[NUMBERS 198 AND 199]

200 **CHARLES II STUMPWORK AND NEEDLEWORK PANEL**

ENGLISH, CIRCA 1670

535

A turreted manor house and small figure under tent at top; Charles I and Henrietta Maria seated in centre, with pageboy holding horse to the left and a lady holding flowers to the right, a fountain with lion, lioness, floral emblems, etc. *Size,* 17 x 22 *inches*

201 **WILLIAM AND MARY PETIT-POINT PANEL**

ENGLISH, CIRCA 1689

Representing William and Mary standing beneath a tree, with lion, leopard and large flowers in corners. *Size,* 17 x 21 *inches*

400

A needlework panel depicting William and Mary is of great rarity. The large number of Stuart panels worked in the latter half of the seventeenth century have a definite significance. They were essentially cavalier in origin, and a household in which they were seen would declare itself loyal to the Stuarts.

202 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1680

225

The King and Queen in the centre, with a tree between, amidst sprays of floral emblems, the corners with a dragon, unicorn and other animals, in varied colored silks on cream ground. As the tree in the centre is an oak, this probably represents Charles II and Queen Catherine. *Size,* 10 x 11½ *inches*

203 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

200

The centre with a bust portrait of Queen Henrietta Maria, within a border of flower sprays, butterflies and thistles.

Size, 9 x 9¾ *inches*

204 **NEEDLEWORK PANEL** ENGLISH, EARLY 18TH CENTURY

50

A group of four sprays of flowers in varied colored silks, bordering an eight-pointed star medallion in gold thread.

From the Collection of the late Sir E. H. Holden, Bart.

Size, 11 x 10¼ *inches*

FINE URN IN DERBYSHIRE SPAR

[NUMBER 205]

205 **IMPORTANT URN IN DERBYSHIRE SPAR** ENGLISH, CIRCA 1780 260-

With unusually bold marking in buff and amethyst. Circular foot. Mounted on a square plinth of spar, white marble and polished slate. (Finial missing) *Height,* 20½ *inches*

[SEE ILLUSTRATION]

IMPORTANT CHALICE, TAZZA AND URN IN DERBYSHIRE SPAR

[NUMBERS 206-208]

206 **IMPORTANT CHALICE IN DERBYSHIRE SPAR**

ENGLISH, CIRCA 1770

Finely marked with amethyst on translucent cream and brown. Shaped, rimless cup on slender knopped stem with moulded circular foot. *Height,* 11 *inches*

210

[SEE ILLUSTRATION]

207 **DERBYSHIRE SPAR URN** ENGLISH, CIRCA 1780

The deep body with bold gadroon decoration on the outside of the base; knopped stem; sloping circular foot with moulded rim. Mounted on square polished slate base. *Height,* 10½ *inches*

225

[SEE ILLUSTRATION]

208 **SUPERB TAZZA IN DERBYSHIRE SPAR** ENGLISH, CIRCA 1770

Of quite exceptional amethyst coloring. Shaped bowl, on knopped stem and circular foot. Mounted on a circular plinth and square base of spar. *Height,* 10 *inches*

140

[SEE ILLUSTRATION]

ONE OF A PAIR OF GEORGE III DWARF CABINETS

[NUMBERS 209-210]

209 **EIGHTEENTH CENTURY DWARF CABINET**

ENGLISH, CIRCA 1790

Of satinwood, plane-tree and kingwood. Serpentine front. Two doors with circular panels inlaid with marqueterie; behind these doors are eight drawers. Tops of wood, painted in imitation of verde-antico marble. Mahogany mouldings; tapered feet with moulded toes. *Height,* 35 *inches; width,* 45 *inches; depth,* 23 *inches*

[SEE ILLUSTRATION]

210 **EIGHTEENTH CENTURY DWARF CABINET**

ENGLISH, CIRCA 1790

Similar to the preceding. The interior fitted with two shelves.

[SEE ILLUSTRATION]

211 **EARLY EIGHTEENTH CENTURY SMALL SQUARE DECORATED CABINET** ENGLISH, CIRCA 1720

3000

With two doors enclosing five drawers. Decorated with Chinese landscapes on a ground of yellow lacquer. Engraved brass hinges, clamps and lock-plates. On carved, painted and parcel-gilt stand, with cabriole legs united by floral swags.

Height, 47 *inches; width,* 20½ *inches; depth,* 11 *inches*

212 **EARLY EIGHTEENTH CENTURY ARMCHAIR** ENGLISH, CIRCA 1725

600

In the style and period of William Kent. Open-arm bergère type. Arm supports carved with acanthus and guilloche. Cabriole legs scrolled at top and bottom, and carved with scale pattern. All painted brown (formerly gilt). Upholstered in crimson silk velvet, finished with flat braid.

Height, 44 *inches; width across front of seat,* 28 *inches*

Companion to the following armchair.

213 **EARLY EIGHTEENTH CENTURY ARMCHAIR** ENGLISH, CIRCA 1725

650

Similar to the preceding, with which it makes a pair.

214 **EIGHTEENTH CENTURY MAHOGANY PEDESTAL COMMODE** ENGLISH, CIRCA 1740

600

With canted corners and scrolled trusses. Circular panel in centre, carved with the head of Apollo with nimbus of sun-rays. Door at each end. *Height,* 33 *inches; width,* 40 *inches; depth,* 20½ *inches*

GEORGE III SILVER SOUP TUREEN AND COVER

[NUMBER 215]

215 **GEORGIAN SILVER SOUP TUREEN AND COVER** ENGLISH, 1776 1100
Oval, with laurel festoons and pateræ; thread handles, and plated liner. (2) *Weight,* 107 *ounces* 14 *dwts.*

[SEE ILLUSTRATION]

216 **PAIR OF THREE-LIGHT SHEFFIELD PLATE CANDELABRA**
On plain stems, decorated with acanthus. Square, shaped bases. (2) *Height,* 17 *inches*
En suite with the following candlesticks.

450

217 **PAIR OF SHEFFIELD PLATE TABLE CANDLESTICKS**
En suite with the preceding candelabra. (2)

150

218 **CHASED OVAL PLAQUE** AUGSBURG, 18TH CENTURY
With a border of scrolls and strapwork. The centre embossed with the Forge of Vulcan. *Width,* 12 *inches*

60

219 **PAIR OF SHEFFIELD PLATE CANDLESTICKS**
With chased foliage borders and circular bases. (2)
Height, 13 *inches*

90

220 **SILVER GEORGE II OIL AND VINEGAR CRUET** ENGLISH, 1746
Scroll handle and shell feet. With two cut-glass bottles with silver tops and handles. Year mark, 1746
Weight of cruet, 11 *ounces* 10 *dwts.*

290

221 **FRENCH BRONZE BUST OF ANTINOUS** 125-

Heroic size.

From the Collection of the Duke of Sutherland, Stafford House, London, 1913. *Height,* 25 *inches*

222 **SHEFFIELD PLATE CRUET STAND** 150-

Oval; chased and pierced. With four cut-glass bottles.

223 **SHEFFIELD PLATE ADAM PATTERN TEA URN** 220-

With lion-mask and ring handles.

224 **BRONZE BUST OF OLIVER CROMWELL IN ARMOR** FRENCH 125-

Heroic size.

From the Collection of the Duke of Sutherland, Stafford House, London, 1913. *Height,* 28 *inches*

225 **PAIR OF SHEFFIELD PLATE TABLE CANDLESTICKS** 100-

The stems entwined with oak foliage and acorns. (2)

Height, 13 *inches*

226 **PAIR OF DERBYSHIRE SPAR COLUMNS** ENGLISH, CIRCA 1775

Circular, slightly tapering towards the top. Moulded capital and rims. Mounted on square plinth of marble, spar and polished slate. Fine marking. (2) *Height,* 25 *inches*

[SEE ILLUSTRATION]

227 **MAGNIFICENT URN IN DERBYSHIRE SPAR**

ENGLISH, CIRCA 1775

The body in two parts. Engraved at intervals with reeded bands; the circular body bulbous towards the base; on a slender stem with circular foot. Mounted on a circular polished slate plinth on a square base. *Height,* 38 *inches*

[SEE ILLUSTRATION]

A PAIR OF COLUMNS AND A SUPERB URN IN DERBYSHIRE SPAR

[NUMBERS 226 AND 227]

TWO TAZZE AND A COVERED URN IN DERBYSHIRE SPAR

[NUMBERS 228-230]

228 **DERBYSHIRE SPAR TAZZA** ENGLISH, CIRCA 1770

The top with a wide rim; the outside decorated with a moulded rim. On a short stem with circular foot. Mounted on a circular plinth with moulding on top and base, on a square spar base. A fine piece. *Height,* 11½ *inches*

300 -

[SEE ILLUSTRATION]

229 **COVERED URN IN DERBYSHIRE SPAR** ENGLISH, CIRCA 1790

Slender ovoid body on sloping circular foot; in gold, cream and amethyst coloring. Mounted on a square plinth of spar, white marble and polished slate. *Height,* 15 *inches*

230 -

[SEE ILLUSTRATION]

230 **HANDSOME DERBYSHIRE SPAR TAZZA** ENGLISH, CIRCA 1770

With moulded outcurved rim and slender knopped stem on a tapering, graduated plinth; mounted on a broad square spar foot. Superb marking in cream, tan and amethyst. *Height,* 10½ *inches*

260 -

[SEE ILLUSTRATION]

EARLY EIGHTEENTH CENTURY PANEL
IN PETIT-POINT NEEDLEWORK

[NUMBER 231]

231 **EARLY EIGHTEENTH CENTURY OVAL PETIT-POINT PANEL**

ENGLISH, CIRCA 1715

1600.

Representing Diana at the bath. Under a red and gold canopy with scalloped fringe and tasselled valance, lined with blue, and from which curtains are festooned to trees and fall in graceful folds, Diana, seated and partly draped in red, receives the ministrations of her nymphs. One dries her foot, wet from the golden bath; others are ready with perfumed waters, or tend her hair. All are gracefully attired in blue, brown and yellow robes. On either side are trees whose foliage frames the upper part of the panel. In the foreground the framing is continued by masses of flowers, rocks and grass. *Height,* 31 *inches; width,* 24 *inches*

[SEE ILLUSTRATION]

ONE OF A SET OF FOUR CHAIR COVERS
IN ENGLISH TAPESTRY

[NUMBER 232]

232 **FOUR CHAIR-SEAT COVERS OF ENGLISH TAPESTRY**

CIRCA 1750

Woven with a plant of Iceland poppies in crimson and white on a brown ground, with darker brown shadow and yellow background. (4) *Height,* 27 *inches; width,* 30 *inches*

[SEE ILLUSTRATION]

THREE FINE SPECIMENS OF DERBYSHIRE SPAR
[NUMBERS 233-235]

233 **DERBYSHIRE SPAR URN** ENGLISH, CIRCA 1790
In fine orange and amethyst marking. Slender oviform body and circular foot. Mounted on square, polished slate base. (Chipped)
Height, 9 *inches*

210-

234 **LARGE DERBYSHIRE SPAR URN AND COVER**
ENGLISH, CIRCA 1780
In magnificent orange and amethyst coloring. Slender curved neck and plain band round shoulder; circular moulded foot. Mounted on a square plinth of spar, white marble and polished slate. (Slight chip)
Height, 15 *inches*

235-

235 **DERBYSHIRE SPAR URN AND COVER** ENGLISH, CIRCA 1790
In translucent wine-color, with cream and amethyst marking; the body decorated with reeded bands; on a sloping circular foot. Mounted on a base composed of white marble imposed on a square of polished slate.
Height, 10 *inches*

320-

ONE OF A PAIR OF FLEMISH TAPESTRY PANELS

[NUMBERS 236 AND 237]

236 **FLEMISH OBLONG TAPESTRY PANEL** EARLY 18TH CENTURY
Woven with a vase of variegated flowers on a brown ground, after Van Huysum, and signed "Offhuys".
Companion to the following number.

3100

[SEE ILLUSTRATION]

237 **FLEMISH OBLONG TAPESTRY PANEL** EARLY 18TH CENTURY
Companion to the preceding panel, but different design. Signed "Peemans".

3100

[SEE ILLUSTRATION]

ONE OF A PAIR OF ANGELICA KAUFFMANN PAINTED SATINWOOD COMMODES

[NUMBERS 238 AND 239]

238 **EIGHTEENTH CENTURY SATINWOOD SEGMENTAL COMMODE**

ENGLISH, CIRCA 1780

Painted with panels surrounded by garlands of flowers, in the style of Angelica Kauffmann and M. A. Pergolesi.

Height, 38 *inches; width,* 57 *inches; depth,* 23 *inches*

Companion to the following number.

[SEE ILLUSTRATION]

239 **SATINWOOD SEGMENTAL COMMODE** ENGLISH, CIRCA 1780

Companion to the preceding.

[SEE ILLUSTRATION]

240 **STUART NEEDLEWORK PICTURE** ENGLISH, CIRCA 1660

In colored silk stitchery and stumpwork. Abraham sacrificing Isaac, with angel appearing to the left, castle, pastoral and other figures, animals, trees, etc. In old carved and gilt frame.

Size, 16½ x 18 *inches*

450

241 **EARLY EIGHTEENTH CENTURY SQUARE LACQUER CABINET** ENGLISH, CIRCA 1710

With decoration of Chinese scenes on a ground of black lacquer. Engraved and gilt brass hinges, clamps and lock-plates. Two doors enclosing eleven drawers. On table stand with one drawer. The stand is modern, but the drawer is original. A piece of the finest quality.

From Admiral Lord Walter Talbot Kerr, Brocket Hall, Hertfordshire, England.

Total height, 63 *inches; width,* 36 *inches; depth,* 18 *inches*

725

242 **HEPPLEWHITE HINGED-TOP CARD TABLE**

ENGLISH, CIRCA 1780

Serpentine front. The top inlaid with panels of amboyna banded with kingwood, rosewood and "fiddle-back" sycamore. Tapered legs, inlaid with rosewood flutes and with moulded toes. Frieze inlaid with vase and swags of husks and ribbons. Inside of tops banded with narrow lipping of rosewood and lined with green cloth.

Height, 29¾ *inches; size of top,* 36 x 18 *inches*

325

243 **PAIR OF CARVED SOLID MAHOGANY URNS**

ENGLISH, CIRCA 1780

In the style of James Gibbs. (2)

Height, 16 *inches; diameter,* 8 *inches*

300

COVERS FOR THE BACK AND SEAT OF A SETTEE IN EARLY EIGHTEENTH CENTURY ENGLISH TAPESTRY

[NUMBER 244]

244 **COVERS FOR THE BACK AND SEAT OF A SETTEE IN ENGLISH TAPESTRY** CIRCA 1720

Probably by J. Morris. The panels are filled with double poppies of fringed petals and large leaves on a dark blue ground and light background, within a border of arabesque panels of blue ground framed in strapwork and foliated scrolls, in which are conventional floral forms, husks and acanthus foliation, the whole shaded with red, and having scrolled and foliated ornaments at the inner angles, impinging on the field. (2)

Height, 31 *inches; width,* 6 *feet* 3½ *inches*
Height, 27 *inches; width,* 5 *feet* 10 *inches*

[SEE ILLUSTRATION]

245 **TWO SIXTEENTH CENTURY ITALIAN WALL HANGINGS** CIRCA 1590

500.

In appliqué on a crimson velvet ground, partly trellised when used reciprocally as ornament, and decorated with large conventionalized and semi-natural flowers such as daffodils and tulips, with stems, leaves, parrots, hoopoes, peacocks and other birds, and baskets of fruit, vases and scrolls, outlined in metal thread and white edging and shaded with silk of various colors, arranged symmetrically on a vertical axis. (2) *Size,* 7 *feet* 6 *inches* x 3 *feet* 3 *inches*
Companions to the following hangings (Numbers 246-251).

[SEE ILLUSTRATION]

246 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

400.

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

247 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

450.

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

248 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

375.

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

249 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

425-

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

250 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

450-

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

251 **TWO ITALIAN WALL HANGINGS** CIRCA 1590

350-

Similar to the preceding, but slightly varying in size. (2)

[SEE ILLUSTRATION]

TWO OF A SET OF FOURTEEN SIXTEENTH CENTURY ITALIAN WALL HANGINGS

[NUMBERS 245-251]

252 **EIGHTEENTH CENTURY MAHOGANY WING BOOKCASE-CABINET** ENGLISH, CIRCA 1760

In the style of Batty Langley. Architectural broken pediment, without akroter; carved cornice and trusses below, from which depend sprays of flowers. Central doors latticed and glazed, with four moulded shelves behind. On the wings, from the central cornice are two carved inverted brackets with fluted and pateræ frieze below. Panelled and moulded wing doors, with carved pateræ in the corners. The lower carcase is modelled on a surbase form, with boldly carved overhanging dado-top and four moulded and panelled doors below, with carved pateræ in the corners. The whole on a projecting plinth with carved skirting mould.

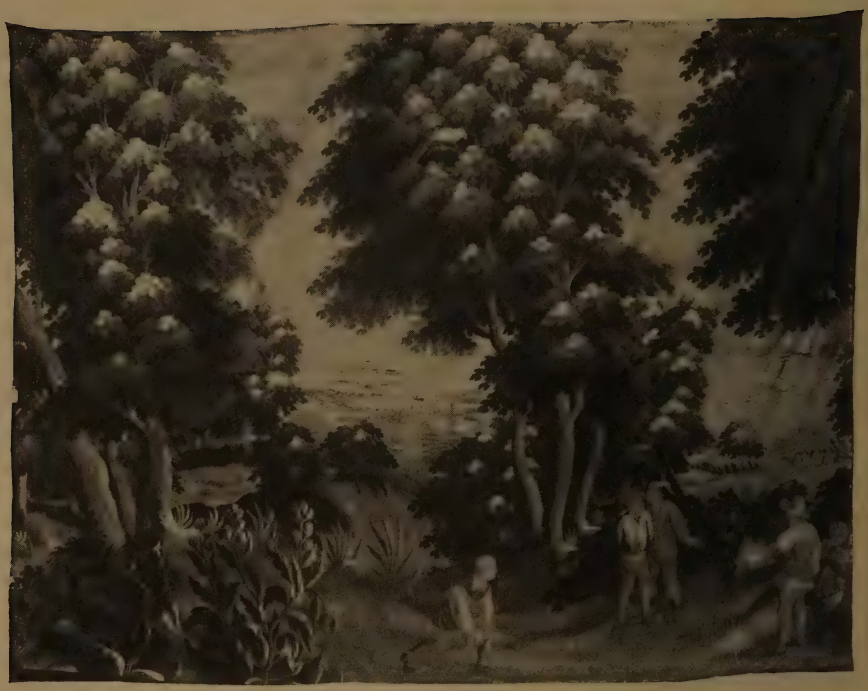
4700

From the Collection of Ralph E. Lambton Esq.

Height, 9 *feet* 3 *inches; width,* 10 *feet; extreme depth,* 21 *inches*

[SEE ILLUSTRATION]

FINE MAHOGANY BOOKCASE-CABINET IN THE STYLE OF BATTY LANGLEY
[NUMBER 252]



SEVENTEENTH CENTURY FLEMISH TAPESTRY

[NUMBER 253]

253 **FLEMISH TAPESTRY** 17TH CENTURY

Shows in the foreground, to the right, a group of men playing skittles, designed in the style of Teniers. On the extreme right a woman dressed in blue and red sits on a bench. On the left the foreground is occupied by large flowering plants, with a clump of trees behind. Between these and a somewhat similar group to the right, in which an exotic bird with brilliant plumage is perched, is a vista of a château and formal gardens. To the right is another space affording a view of open country, water, bridges, buildings and trees.

1850

Height, 9 *feet; width,* 11 *feet* 9 *inches*

[SEE ILLUSTRATION]

SEVENTEENTH CENTURY FLEMISH TAPESTRY

[NUMBER 254]

254 **FLEMISH TAPESTRY** 17TH CENTURY

In the foreground, a woman in crimson dress shaded with buff, and blue petticoat, holding a wine jug and tobacco jar, is seated at a table where two men are smoking. They are engaged in conversation with another man leaning on a staff to the left. The scene is laid in the park of a château, which is represented with its garden, terraces and watercourse in the distance, near the middle of the composition. To the right of these are a fountain and banks of trees. The left of the tapestry is occupied by trees with birds flying or at rest. *Height,* 9 *feet; width,* 9 *feet* 3 *inches*

1700-

[SEE ILLUSTRATION]

255 **AUBUSSON LAMBREQUIN** CIRCA 1780

700

In three parts. Cream-colored ground, with crimson-shaded borders, garlands of flowers and festoons, finished with fringed borders within an outer border, claret-colored.

Height, 11 *feet* 6 *inches; width,* 6 *feet*

THE HILL.
A VIEW OF THE ENTRANCE HALL
SHOWING A FINE MAHOGANY SIDE TABLE AND AN INTERESTING BAROMETER
IN A CARVED AND GILT CASE

THIRD SESSION

NUMBERS 256-379

256 **CHESS AND BACKGAMMON (TRIC-TRAC) BOARD**

ENGLISH, CIRCA 1700

In the form of a flat box. Walnut inlaid with parqueterie and checker of various woods and ivory. Twenty-four backgammon discs inlaid with mother-of-pearl plaques, and a pair of dice and two leather dice casters. *Size,* 19 *inches square; depth,* 6 *inches*

257 **OVAL SWING TOILET MIRROR**

CHINESE, PROBABLY CANTON, CIRCA 1790

Made for the European market. On oval box plateau, with two drawers, the upper fitted with nine shaped boxes. Mirror framed with pierced and carved cresting. The whole decorated with gold Oriental designs on a ground of black lacquer.

Width, 21½ *inches; size of glass,* 18¾ x 13 *inches*

258 **MAHOGANY WALL BRACKET** ENGLISH, CIRCA 1740

Very finely carved in the style of James Gibbs.

Height, 12 *inches; size of top,* 9½ x 6½ *inches*

259 **BRASS PENDENT CHANDELIER IN THE STYLE OF LOUIS SEIZE**

Nine reeded arms. Complete with ceiling plate to match. Wired for electric light. *Height,* 12 *inches; spread,* 18 *inches*

260 **OLD ENGLISH JARDINIERE** CIRCA 1775

In the form of a tripod brazier; female heads at the top of the tripod. Marble base. *Height,* 20 *inches*

261 **SET OF FOUR COMPOSITION AND GILT TWO-LIGHT BRACKETS** FRENCH, CIRCA 1800

Branches ornamented with female heads; eagles at top painted black; brass sconces and savers. (4) *Height,* 34 *inches*

262 **SQUARE EARLY GEORGIAN DECORATED CREAM LACQUER CABINET** ENGLISH, CIRCA 1730

In the style of William Kent. With two doors, engraved brass clamps, hinges and lock-plates; eleven drawers inside with brass ring handles. Decorated inside and out with Chinese scenes in polychrome on a ground of cream lacquer. On carved and gilt wood stand, with four massive scroll supports and central cartouche with supporting figures blowing trumpets.

From Bidston Court, Birkenhead, England.

Total height, 62 *inches; width,* 34 *inches; depth,* 17½ *inches*

[SEE ILLUSTRATION]

263 **SMALL OVAL DECORATED TABLE**

ENGLISH, LATE 18TH CENTURY

Lifting top with box below. Painted and decorated in blue and silver. Oval panel in centre of top, painted with a village scene. Tapered legs. *Height,* 28 *inches; size of top,* 18 x 14 *inches*

264 **EARLY EIGHTEENTH CENTURY MIRROR** ENGLISH, CIRCA 1725

In the style of William Kent. Palmette top with tasselled lambrequin below and grotesque profile masks at corners. In carved gilt frame, strutted at back. *Height,* 47 *inches; width,* 21½ *inches*

265 **MID-EIGHTEENTH CENTURY MIRROR** ENGLISH, CIRCA 1740

Architectural pediment, scrolled. Frieze with running scroll design. Carved and gilt key-cornered frame, with guilloche ornament.

Size of glass, 52¾ x 27 *inches*

266 **EARLY GEORGIAN GILT SIDE TABLE** ENGLISH, CIRCA 1730

In the architectural manner of the period. The frieze carved with key pattern. Scrolled truss legs with acanthus and scale decoration. Green marble top.

From the Collection of R. E. Lambton, Esq.

Height, 33½ *inches; width,* 41 *inches; depth,* 18½ *inches*

Companion to the following table.

267 **EARLY GEORGIAN GILT SIDE TABLE** ENGLISH, CIRCA 1730

Companion to the preceding.

268 **CHANDELIER IN THE STYLE OF LOUIS QUATORZE**

Of heavy chased and lacquered brass. Eight arms. Wired for electric light. *Spread,* 33 *inches; drop,* 28½ *inches*

EIGHTEENTH CENTURY CREAM LACQUER CABINET ON CARVED AND GILT WOOD STAND

[NUMBER 262]

269 **SATINWOOD CABINET** ENGLISH, CIRCA 1790

Painted and parcel gilt. Drawer in frieze; two doors below with sunk panels painted with female figures in the classical manner; two open rosewood shelves above supported on brass columns with brass latticework ends.

2100.

Height over all, 52 *inches; width,* 36 *inches; depth,* 14 *inches*

Companion to the following cabinet.

270 **SATINWOOD CABINET** ENGLISH, CIRCA 1790

Companion to the preceding.

2550.

271 **SET OF FOUR WILLIAM AND MARY WALNUT CHAIRS**

ENGLISH, CIRCA 1690

2500.

Tall backs; square section balusters; central splats, inlaid with holly marqueterie of scrolls, honeysuckle and a conventional ducal coronet. Cabriole legs with pointed club feet. Drop-in seats covered in red silk velvet. (4)

Height, 43 *inches; width across front of seat,* 19 *inches*

272 **FINELY CARVED MAHOGANY WALL TORCHERE**

ENGLISH, CIRCA 1740

300.

Pierced for wiring. Very choice design, beautifully executed, of a scallop shell, inverted, supported on the shoulders of a mermaid; foliated shaft, and at the bottom the head of a spaniel holding a bird in its mouth. Finest quality. *Height,* 26 *inches*

273 **SEVENTEENTH CENTURY BURR WALNUT CHEST OF FIVE DRAWERS** ENGLISH, CIRCA 1690

550.

On a dwarf stand with one drawer. Inlaid with scrolls and figures of grotesque birds and animals in ground panels of holly. Brass handles. Drawers lined with contemporary wallpaper.

From the late Colonel C. H. Norris, Swalcliffe Park, near Banbury, Oxfordshire, England.

Height, 39 *inches; width,* 33½ *inches; depth,* 19½ *inches*

[SEE ILLUSTRATION]

FINE ENGLISH MARQUETERIE WALNUT CHEST ON STAND

[NUMBER 273]

ONE OF A FINE SERIES OF NEEDLEWORK COVERS
FOR THE BACKS OF FOUR CHAIRS AND TWO SETTEES

[NUMBERS 274-279]

274 **COVER FOR A CHAIR BACK** ENGLISH, CIRCA 1725

The border in gros-point decorated with strapwork, formal ornament and conventional flowers on a yellow ground. The panel of shaped top in petit-point, sewn with four figures at table playing cards, with a tree to the left and grass and flowers in the foreground.

425.

Height, 24 *inches; width,* 18 *inches*

Companion to the following covers (Numbers 275-279).

[SEE ILLUSTRATION]

275 **COVER FOR A CHAIR BACK** ENGLISH, CIRCA 1725

Similar to the preceding and following covers. The panel shows two men and two women in fancy costumes playing cards at a table, with a building and trees in the background, and grass in the foreground. *Height,* 24 *inches; width,* 18 *inches*

[SEE ILLUSTRATION]

276 **COVER FOR A CHAIR BACK** ENGLISH, CIRCA 1725

Similar to the preceding and following covers. The panel with two men, one in fancy dress, and two women, playing cards; a mound and tree with old castle in the distance, a large tree nearer, and tulips and other flowers with grass in the foreground.

Height, 24 *inches; width,* 18 *inches*

[SEE ILLUSTRATION]

277 **COVER FOR A CHAIR BACK** ENGLISH, CIRCA 1725

Similar to the preceding. The panel represents two men and two women playing cards, with a tree and buildings in the background; grass in the foreground. *Height,* 23½ *inches; width,* 18½ *inches*

[SEE ILLUSTRATION]

278 **NEEDLEWORK COVER FOR A SETTEE BACK**

ENGLISH, CIRCA 1725

The border in gros-point embroidery decorated with strapwork, formal ornament and conventional flowers on a yellow ground. The panels in petit-point, the first depicting the fable of the fox and stork, with trees in the background, and distant building; the second showing a lion, dog, ducks and birds in a landscape with water, bridge and landing stage. *Height,* 36 *inches; width,* 24 *inches*

[SEE ILLUSTRATION]

279 **NEEDLEWORK COVER FOR A SETTEE BACK**

ENGLISH, CIRCA 1725

With similar border to the preceding. The first panel shows a bull attacked by two dogs in a meadow with trees, and in the distance cypress trees and towers; the second has birds and a butterfly, with plants and grass. *Height,* 35 *inches; width,* 24 *inches*

[SEE ILLUSTRATION]

280 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1680

Salome, the daughter of Herodias, with the head of John the Baptist, in the centre, and Herod seated under a canopy to the right.

275 *Size,* 13 x 19 *inches*

281 **GEORGIAN PETIT-POINT SCREEN PANEL** ENGLISH, CIRCA 1780

A vase of variegated flowers. *Size,* 31¾ x 23 *inches*

250

282 **QUEEN ANNE PETIT-POINT SCREEN PANEL**

ENGLISH, CIRCA 1710

350

Judith and Holofernes in the centre in a scroll framing, with cornucopia of flowers at each corner. *Size,* 26 x 21 *inches*

283 **CHARLES II PETIT-POINT AND STUMPWORK PANEL**

ENGLISH, CIRCA 1670

400

Charles I and Queen Henrietta Maria form the central subject between a lioness and a leopard; a castle above and a pool with fish below; at each corner a floral emblem. *Size,* 16 x 20½ *inches*

284 **EIGHTEENTH CENTURY NEEDLEWORK PICTURE**

ENGLISH, DATED 1795

210 "Jacob and Ishmael," in varied colored silks. Inscribed "Sarah Saunders, 1795".

QUEEN ANNE NEEDLEWORK COVER FOR A CHAIR SEAT

[NUMBER 285]

285 **PETIT-POINT AND GROS-POINT COVER FOR A CHAIR SEAT**

ENGLISH, CIRCA 1700

Designed in the Indo-Chinese taste. Depicting an interior with a personage of exalted rank sitting on a carpet with geometrical ornament at the edge; behind is a kneeling servant. On the floor are a table with porcelain jars, four vases, a fruit stand, and a kneeling attendant offering fruit. On the right is a nobleman, with attendant sunshade bearer. In the background are red hangings behind pseudo-classical columns, and a black lacquer cabinet with gilt mounts, on which is a garniture of five vases and beakers. The border is decorated with sprays and stems of semi-natural flowers in brilliant colors on a light ground. *Height,* 20 *inches; width,* 24 *inches*

450-

[SEE ILLUSTRATION]

286 STUART PETIT-POINT AND STUMPWORK PANEL

ENGLISH, CIRCA 1670

Within an oval centre medallion a King seated under a canopy is receiving his Queen, who is attended by a page; this motif is repeated in the left bottom corner. In the top right carner a King lies in a canopied bed with kneeling figure at side; in the left corner is a King with a page. At the lower right corner the monarch on his charger is approaching a castle. The whole interspersed with floral emblems.

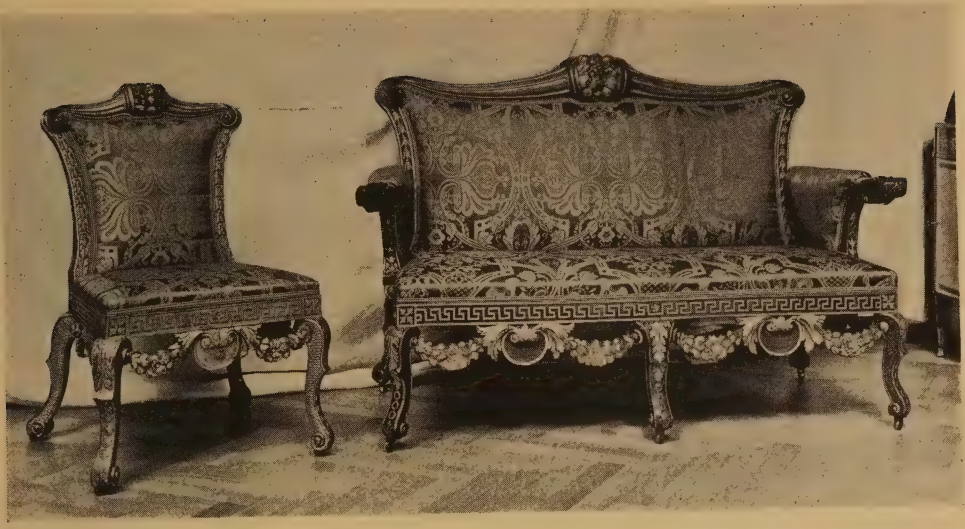
Size, 16½ *inches* x 21 *inches*

287 STUART STUMPWORK AND NEEDLEWORK PANEL

ENGLISH, CIRCA 1680

"Susanna and the Elders", in central oval panel, with stag and leopard on each side, a house above, pool below with birds and fish, and the corners with figures of Deborah, Jael, Esther and Judith.

Size, 16 x 21 *inches*



PART OF AN EARLY GEORGIAN SET OF FOUR CHAIRS AND A SETTEE WITH CARVED AND GILT FRAMES

[NUMBERS 288 AND 289]

288 **SET OF FOUR CARVED WOOD AND PARCEL-GILT CHAIRS**

ENGLISH, CIRCA 1725

In the style of William Kent. Carved backs with ornament of cornucopiæ; seat rails with Grecian key pattern; shaped legs with scale decoration, cartouches and pendent festoons between. Covered in green silk damask. (4) 700-

From the Collection of the Hon. E. Keppel-Coke, Longford Hall, Derby, England. *Height,* 39 *inches; width,* 23 *inches*

En suite with the following settee.

A very similar set is at Houghton Hall, Norfolk, England, the seat of the Marquess of Cholmondeley.

[SEE ILLUSTRATION]

289 **CARVED WOOD AND PARCEL-GILT SETTEE**

ENGLISH, CIRCA 1725

En suite with the preceding chairs. 250

From the Collection of the Hon. E. Keppel-Coke, Longford Hall, Derby. *Width,* 57 *inches*

[SEE ILLUSTRATION]

SHERATON SATINWOOD INLAID COMMODE

[NUMBER 290]

290 **EIGHTEENTH CENTURY SEGMENTAL COMMODE**

ENGLISH, CIRCA 1780

Of satinwood, rosewood, plane-tree and ebony, with bandings of tulipwood and broad borders of ciracotta; all inlaid with elaborate marqueterie of various woods. Door in centre with shelf behind; two drawers on each side, with fronts simulating one panel to accord with the central door. Plate-glass top. Square tapered feet with brass castors.

2250.

Height, 35 *inches; width,* 54 *inches; depth,* 22 *inches*

[SEE ILLUSTRATION]

291 **CARVED AND GILT WALL MIRROR** ENGLISH, CIRCA 1755 575-

Frame painted brown, but originally gilt. Carved after an actual design in Ince and Mayhew's "System of Household Furniture". From Lacock Abbey. *Total height,* 63 *inches; width,* 29 *inches*

ONE OF A SET OF EIGHT
SHERATON PAINTED ARMCHAIRS

[NUMBERS 292-295]

292 **PAIR OF SHERATON PAINTED ARMCHAIRS**

ENGLISH, CIRCA 1795

Shield backs, with splats formed of ovals and ribbons with wreaths of flowers, musical trophies in ovals, etc.; all finely painted in colors on a cream ground edged with black. Square tapered legs. Caned seats with squab cushions in silk brocade. (2) 500-

From Blaise Castle, Bristol.

Height, 37 *inches; width across front of seat,* 23 *inches*

Companions to the following armchairs (Numbers 293, 294, 295) with which they form a set.

[SEE ILLUSTRATION]

293 **PAIR OF SHERATON PAINTED ARMCHAIRS**

ENGLISH, CIRCA 1795

600

En suite with the preceding and following armchairs. (2)

[SEE ILLUSTRATION, PAGE 143]

294 **PAIR OF SHERATON PAINTED ARMCHAIRS**

ENGLISH, CIRCA 1795

600

En suite with the preceding and following armchairs. (2)

[SEE ILLUSTRATION, PAGE 143]

295 **PAIR OF SHERATON PAINTED ARMCHAIRS**

600

ENGLISH, CIRCA 1795

En suite with the preceding armchairs. (2)

[SEE ILLUSTRATION, PAGE 143]

296 **PAIR OF SATINWOOD ARMCHAIRS** ENGLISH, CIRCA 1780-90

1800

In the style and period of Hepplewhite. Shield backs, carved with ears of wheat; central splat with vases, festoons, etc.; carved arms and square tapered legs. Seats covered in old-rose brocade. (2)

Height, 37 inches; width across seat, 22 inches

ONE OF A PAIR OF SHERATON CONSOLE TABLES

[NUMBER 297]

297 **PAIR OF SHERATON CONSOLE TABLES** ENGLISH, CIRCA 1790 1150-

With two legs on front only. Veneered with grey sycamore (hairwood), banded with mahogany and inlaid with engraved marqueterie. Square tapered legs. (2)

Height, 33½ *inches; size of top,* 32 x 13¾ *inches*

[SEE ILLUSTRATION]

298 **EIGHTEENTH CENTURY GIRANDOLE** ENGLISH, CIRCA 1740

575.

With gesso frame in low relief of masks and scrolls; palmette at top and broad pediment with eagle-heads at corners; finished in cream and gold. Two candle-bracket sockets at bottom.

Size of glass, 31½ x 23 *inches*

299 **INLAID PEMBROKE TABLE** ENGLISH, CIRCA 1800-10

750.

Top of serpentine shape when open, inlaid with rhomboids of satinwood, banded with kingwood and inlaid with engraved marqueterie. Frieze inlaid with scrolls, vases and pateræ, with ebony cock-beading. Four tapered, fluted and carved legs with castors.

Height, 29 *inches; size of top,* 32½ x 41 *inches*

300 **PAIR OF CHIPPENDALE MAHOGANY CHAIRS**

ENGLISH, CIRCA 1755

725.

Interlaced back splats; cabriole legs with ball-and-claw feet; drop-in seats covered with old leather. (2)

301 **MAHOGANY AND SATINWOOD PERGOLESI SECRETAIRE-BOOKCASE** ENGLISH, CIRCA 1775

4100.

PHOTOGRAPH IN ARCHIVES

Bordered with tulipwood and ebony, and painted. The upper part with break-front and three doors, the central door with figures of Fortitude, Justice and Temperance, in grisaille in the manner of M. A. Pergolesi, all in lattice tracery. These figures are after designs by Sir Joshua Reynolds, made for a window of New College Chapel, Oxford, which were painted on glass by Gervan. Below is a fall-front pull-out secretaire, and below are two doors, all veneered with fine crotch mahogany.

From the Mulliner Collection.

Illustrated in "The Decorative Arts in England", by H. H. Mulliner, Fig. 31.

[SEE ILLUSTRATION]

MAHOGANY AND SATINWOOD PERGOLESI SECRETAIRE-BOOKCASE
ILLUSTRATED IN H. H. MULLINER'S "THE DECORATIVE ARTS IN ENGLAND"

[NUMBER 301]

302 **CARVED WOOD PAINTED AND GILT CIRCULAR TABLE**
ENGLISH, CIRCA 1775

In the style of Robert Adam; painting school of Pergolesi. The top painted with a figure of a Muse, in panel with fluted border, round which are festoons of flowers, all finely painted on a ground of crackled cream; carved edge; panelled and tapered legs with moulded toes, the shafts carved with Garrya pendants; fluted frieze.

Height, 30 *inches; diameter of top,* 30 *inches*

325

303 **MAHOGANY TWO-CHAIR-BACK SETTEE** ENGLISH, CIRCA 1760

In the style and period of Chippendale. Carved top rails and pierced and carved central splats; scroll arms with carved acanthus on top and on arm supports; square legs and underframing. Seat covered in old crimson silk velvet.

Height, 37½ *inches; width across front of seat,* 48 *inches*

1000

304 **PAIR OF OLD GILT BRONZE STATUETTES** DATED 1706

A King and Queen in Roman costumes with crowns and flowing drapery. On fixed ebonized pedestals. Each dated 1706 on base. (2)

Height, 6¾ *inches*

275

305 **BRONZE BUST BY ALFRED DRURY, R. A.**
"The Spirit of Night", on marble socle. *Height,* 27 *inches* 200-

306 **PAIR OF BRONZE FIGURES—OLD MAN AND MAIDEN**
FRENCH, CIRCA 1780

(*a*) Man taking snuff, in Louis Seize costume, with hat turned up at sides, coat, breeches and gaiters. On square Siena marble base. 300-
Height of figure, 13 *inches; height of base,* 3½ *inches; width and depth of base,* 4½ *inches*

(*b*) Young woman, companion figure, with a heart-shaped locket hung from necklace, and laced hat with ribbon bow. On square Siena marble base. (2)
Height of figure, 14½ *inches; height of base,* 3½ *inches; width and depth of base,* 4½ *inches*

307 **BRONZE FIGURE OF VENUS BY JEAN DI BOLOGNA** 100
FLORENTINE, 16TH CENTURY
Height, 6 *inches*

Foot repaired.

308 **FINE AUBUSSON TABLE COVER** LATE 17TH CENTURY

On a cream ground. A formal rosette of acanthus leaves woven in crimson, brown and yellow occupies the centre and is surrounded by festoons of green oak leaves looped at the corners and turned over. The intervening ground is enriched with semi-natural flowers, including carnations of various kinds, tulips and roses. Around this is a series of joined foliated scrolls and spirals in brilliant red, blue, yellow and grey, tied with red ribbons and giving issue to more natural plants, notably roses, daffodils, carnations and campanulas.

Two large garlands of flowers, intertwining and mixing branches and sprays, fill the field outside and constitute a veritable though informal border of blossoms. The hyacinth, hydrangea, arum, white and red lilies, rose, iris and nearly every common flower of the seventeenth century garden are represented here.

A narrow band of green laurel leaves bound at intervals with red ribbon frames the panel.

From the Collection of the Right Hon. Viscount Wimborne, Canford Manor, Wimborne, Dorsetshire, England.

Height, 12 *feet* 3 *inches; width,* 8 *feet*

Companion to the following number.

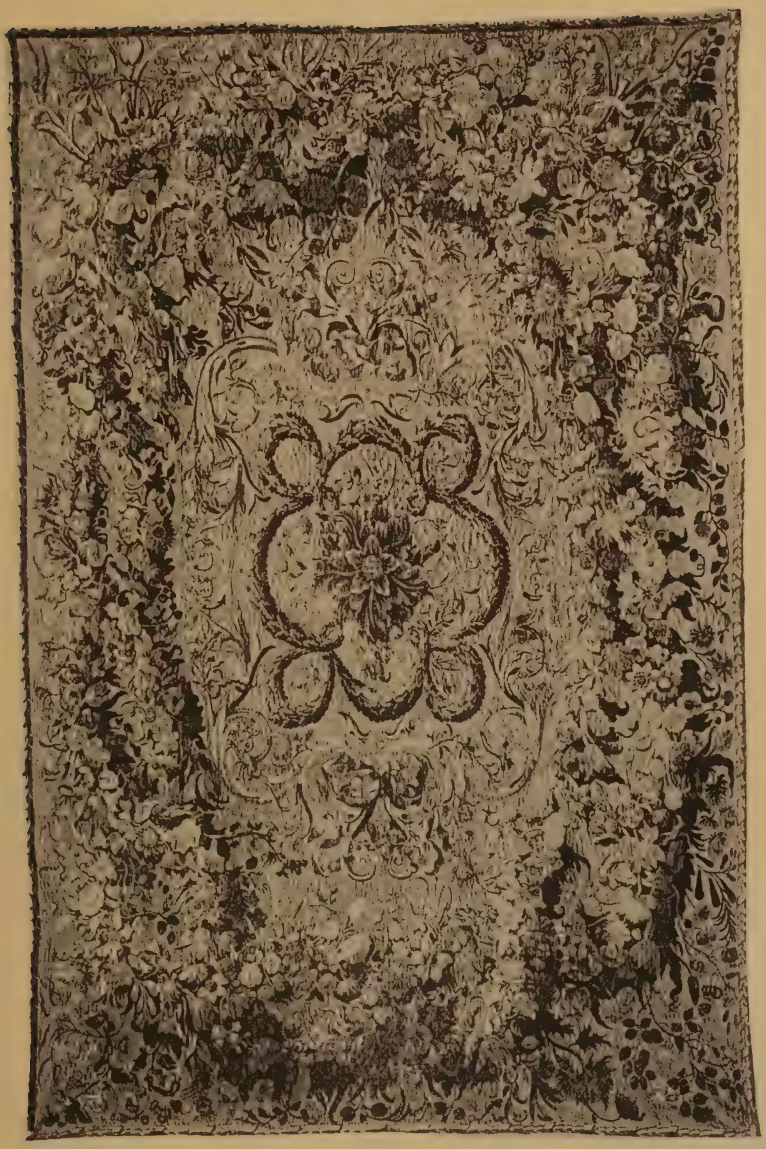
[SEE ILLUSTRATION]

309 **FINE AUBUSSON TABLE COVER** LATE 17TH CENTURY

Companion to the preceding.

From the Collection of the Right Hon. Viscount Wimborne, Canford Manor, Wimborne, Dorsetshire.

[SEE ILLUSTRATION]



ONE OF A PAIR OF FINE SEVENTEENTH CENTURY
AUBUSSON TABLE COVERS

[NUMBERS 308 AND 309]

ONE OF A PAIR OF SEVENTEENTH CENTURY
FRENCH BROCADE CURTAINS

[NUMBER 310]

310 **PAIR OF FRENCH BROCADE CURTAINS** CIRCA 1670

With conventional foliage and floral pattern in old gold on a background of deep rose, mounted on crimson silk damask with bands of braid. (2) *Height,* 9 *feet* 9 *inches; width,* 4 *feet* 9 *inches*

250'

[SEE ILLUSTRATION]

311 **CHARLES II NEEDLEWORK PANEL** ENGLISH, CIRCA 1680 160-

In colored silk stitchery. "Justice" in the centre, a castle to the right, tree to the left, and top border with rabbit and squirrel.

Size, 9 x 16½ *inches*

312 **CHARLES II NEEDLEWORK PANEL** ENGLISH, CIRCA 1680 130-

An ornamental fountain in the centre with cupid surmount, swan in pool below, lady playing guitar to the left, with a man and dog to the right, a deer and lion below, and sun and small castle above.

313 **CHARLES II STUMPWORK PANEL** ENGLISH, CIRCA 1680

In the centre a seated woman with infant, attendant and nymph on either side, pool with fountain below, leopard and lion and a palace above; insects, birds and flowers interspersed.

Size, 12 x 17 *inches*

314 **CHARLES I NEEDLEWORK PANEL** ENGLISH, CIRCA 1630 210-

In silk stitchery and petit-point. The centre with an oval medallion with shepherd and shepherdess seated in landscape, with a castle in the background, within a border of flowers and animals.

Size, 12¾ x 16 *inches*

315 **CHARLES I PETIT-POINT PANEL** ENGLISH, CIRCA 1640 300-

A lady seated and holding a nosegay, surrounded by floral emblems, a stag at the top and a lion below. *Size,* 13½ x 17½ *inches*

316 SILVERED BRONZE OVAL INKSTAND

Chased in aquatic foliage and set with opals. One side with a nymph rising from the water, modelled in ivory.

450

From Lews Castle, Isle of Lewis, Scotland.

Height, 8½ *inches; width,* 19 *inches; depth,* 13 *inches*

En suite with the following two numbers.

317 PAIR OF THREE-LIGHT CANDELABRA

The branches formed as water plants, with figures of reclining nymphs modelled in ivory. (2)

500

From Lews Castle, Isle of Lewis, Scotland. *Height,* 14½ *inches*

En suite with the preceding inkstand, and the following candelabra.

318 PAIR OF THREE-LIGHT CANDELABRA

En suite with the preceding, the branches of flowers on long stems, the centres with ivory standing figures of nymphs on marble plinths. (2)

460

From Lews Castle, Isle of Lewis. *Height,* 18 *inches*

319 MARBLE BUST OF OLIVER CROMWELL

Heroic size, bearing a laurel wreath. Circular socle.

200

Height, 27 *inches*

320 PAIR OF CANTON ENAMEL COVERED JARS

CHINESE, CIRCA 1750

590

Pear shape. (2) *Height,* 15 *inches*

321 PAIR OF GLASS EWERS ENGLISH, CIRCA 1780

With slender necks and moulded scroll handles, the rims of which are left uncolored. The body is decorated with a series of graduated scales, and the base is engraved with a large star. (2)

360

Height, 12½ *inches*

322 **OBLONG DISH OF RUBY CUT GLASS** ENGLISH, CIRCA 1780
With deep, shaped rim, and two high, domed covers.

323 **SIX CIRCULAR DOUBLE-LIPPED FINGER BOWLS**
ENGLISH, CIRCA 1780

In heavy ruby cut glass. (6)
Similar to the following finger bowls.

324 **SEVEN CIRCULAR DOUBLE-LIPPED FINGER BOWLS**
ENGLISH, CIRCA 1780

Similar to the preceding. (7)

325 **SIX RUBY GLASS PLATES** ENGLISH, CIRCA 1780
Fine quality. The edge of the deep fluted scallops on the rim uncolored. The base engraved with a large star. (6)
Similar to the following two numbers.

326 **SIX FINE RUBY GLASS PLATES** ENGLISH, CIRCA 1780
Similar to the preceding. (6)

327 **SIX FINE RUBY GLASS PLATES** ENGLISH, CIRCA 1780
Similar to the preceding. (6)

328 **HEAVY RUBY CUT-GLASS WINE SERVICE** ENGLISH, CIRCA 1700
A decanter and ten goblets, with shaped sides, knopped stems and hexagonal feet. On a circular tray. (12)

329 **FINE CIRCULAR RUBY CUT-GLASS PUNCH BOWL**
ENGLISH, CIRCA 1780

With reeded sides; on petal-shaped stand. With cover and ladle. (3)
Height, 12 *inches; diameter,* 9½ *inches*

330 **SET OF SIX OBLONG RUBY CUT-GLASS FRUIT DISHES**
ENGLISH, CIRCA 1780

With shaped, scalloped edges. (6) *Width,* 8½ *inches*

331 OLD BRISTOL GLASS BOTTLE ENGLISH, CIRCA 1750

70-

With cylindrical body and long neck. Ornamented with blue waves.

Height, 10½ *inches*

332 OLD SPANISH CUT-GLASS DECANTER CIRCA 1750

100-

Circular body and long neck. With crimson and gilt medallion decorated with a cupid. *Height,* 12 *inches*

333 MAHOGANY HANGING CABINET ENGLISH, CIRCA 1740

400-

With loose shelves, silvered glass back, and one door with plate glass. Architectural pediment above, and carved trusses below. The wood panel between trusses is a modern addition, which can be removed without damage.

Height, 6 *feet* 6½ *inches; width,* 34 *inches; depth,* 9½ *inches*

400-

334 MAHOGANY ARMCHAIR ENGLISH, CIRCA 1730-40

Open-arm bergère type. Arms carved with scrolls and scale pattern; square-sectioned truss-shaped legs; leaf-and-dart carved moulding on seat rail. Covered in red Utrecht velvet.

Height, 40 *inches; width,* 26 *inches; depth,* 25 *inches*

En suite with the following armchair and settees.

335 MAHOGANY ARMCHAIR ENGLISH, CIRCA 1730-40

400

Similar to the preceding armchair, and en suite with the following settees.

336 MAHOGANY SETTEE ENGLISH, CIRCA 1730-40

500

En suite with the preceding armchairs and with the following settee.

Height, 42½ *inches; width,* 54 *inches; depth,* 27½ *inches*

337 MAHOGANY SETTEE ENGLISH, 1730-40

out

Similar to the preceding.

FINE EIGHTEENTH CENTURY COMMODE OF RARE WOODS

[NUMBER 338]

338 **EIGHTEENTH CENTURY COMMODE OF RARE WOODS**

ENGLISH, CIRCA 1765

Kingwood, tulipwood, violetwood, etc. With serpentine front; two doors elaborately inlaid with floral marqueterie and trophies of music and musical instruments. Ormolu mouldings and chased gilt brass handles at sides. Plate-glass top.

From the Collection of Sir Anthony de Rothschild, Aston Clinton, England.

Height, 37 *inches; width,* 50 *inches; depth,* 21 *inches*

Thomas Chippendale made several commodes of this type between 1760 and 1770.

[SEE ILLUSTRATION]

170-

339 **GEORGIAN WALL MIRROR** ENGLISH, CIRCA 1750

In frame veneered with turtle-shell. *Size,* 26 x 22 *inches*

40-

340 **INLAID FLAT BOX** ENGLISH, CIRCA 1700

Domed top. Top and sides all inlaid with fine scrolled marqueterie of various woods in a ground of plane-tree. Lined with silk.

Height, 2¾ *inches; width,* 12 *inches; depth,* 10 *inches*

500-

341 **GILT PIER TABLE** ENGLISH, CIRCA 1770

In the style of Carter or Richardson. Oblong, with canted corners and splayed ends. Tapered, turned and fluted legs; moulded shelf under and lipping around; frieze enriched with carton-pierre and gilt on a sanded ground. Siena marble tops with brass galleries.

The back legs of this table are rebated and originally had a back of silvered glass between the frieze and the undershelf. This has been removed. *Height,* 34½ *inches; width,* 47½ *inches; depth,* 15 *inches*

Companion to the following table.

525-

342 **GILT PIER TABLE** ENGLISH, CIRCA 1770

Companion to the preceding.

343 **PAIR OF CARVED WOOD PAINTED AND PARCEL-GILT PEDESTALS** ENGLISH, CIRCA 1800

Of triangular section. Rams' heads on corners, classical figures in centres. Splay feet in the early Empire manner. (2) 200-

From the Collection of Lady Haversham.

Height, 49½ *inches; extreme width,* 19 *inches*

344 **MAHOGANY CHIPPENDALE TRIPLE-CHAIR-BACK SETTEE**

ENGLISH, CIRCA 1750

In the early style and period of Thomas Chippendale. Pierced and carved central splats; cabriole legs with club feet; drop-in seat, covered in red silk velvet. 825-

Height, 38½ *inches; width across front of seat,* 52 *inches*

345 **GEORGE II CARVED AND GILT CONSOLE TABLE**

ENGLISH, CIRCA 1740 350-

Cabriole legs, carved with foliage and scrollwork. Green marble top.

Height, 34½ *inches; width,* 36½ *inches; depth,* 18 *inches*

346 **MAHOGANY FLAP TABLE** ENGLISH, CIRCA 1780

With two hinged legs to pull out to support flaps. Carved edge to top (later addition). Fluted and tapered legs, with club feet. 300.

Height, 29½ *inches; size of top, open,* 45 x 49 *inches*

FINE QUEEN ANNE PANEL IN PETIT-POINT

[NUMBER 347]

347 EARLY EIGHTEENTH CENTURY PETIT-POINT PANEL

ENGLISH, CIRCA 1710

Representing a lady with flowers in her hair, dressed in yellow coat and yellow, white and red gown edged with floral decorations, holding a garland of flowers in her outstretched hands in a background of grassy mounds planted with flowers, with trees in the distance. The border is composed of strapwork filled with geometrical designs and formal foliage in bright colors on a dark brown ground.

250

Height, 28 *inches; width,* 24 *inches*

[SEE ILLUSTRATION]

348 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1670

"The Repudiation of Hagar." A tree in the centre, beneath which Jacob stands, Hagar holding the child Ishmael to the left, while Rebecca and her child look in from the porch of a house. To the left, Hagar kneels in prayer, with an angel appearing in the clouds; the well with bucket is in the lower left corner; pool in centre, with rocks, lion, leopard and birds completing the subject.

Size, 11½ x 18 *inches*

175.

349 **STUART PETIT-POINT PANEL** ENGLISH, DATED 1649

The Story of Esther and Ahasuerus. The King and Queen and a courtier feasting in a tent; Queen Esther approaching the King seated on his throne in the centre; the King on a canopied bed with a man kneeling before him to the right; cavalier on horseback and a herald in the background; a house above; flowers, birds and animals interspersed. Dated 1649. *Size,* 15½ x 19¼ *inches*

550-

350 **STUART STUMPWORK PICTURE** ENGLISH, CIRCA 1660

Raised figures of a cavalier and a lady in the centre, with castle above; pool below with fish; animals, peacock and parrot in upper corners; sea-serpent, grasshopper, frog and blue lizard, lion and bear.

Size, 10½ x 15¾ *inches*

300-

351 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1640

King and Queen standing under a canopy form the central subject; seated female figures with dog and bird on each side, a bridge over a river, surmounted by a mermaid at the base, the whole interspersed with floral emblems. *Size,* 14½ x 21 *inches*

300-

352 **UNFINISHED JACOBEAN NEEDLEWORK PANEL**

ENGLISH, CIRCA 1615

Two angels, saint, animals and trees in a palace garden.

Size, 10 x 39 *inches*

150-

353 **WILLIAM AND MARY OLD CURLED GILT PAPERWORK PICTURE** ENGLISH, DATED 1697

The centre with a vase of flowers between two oval miniatures, paintings of saints, surmounted by festoons, the border in scrolls of foliage. Dated 1697. *Size,* 10 x 13½ *inches*

100

354 **SET OF SIX HEPPLEWHITE MAHOGANY CHAIRS** ENGLISH, CIRCA 1790

700

In the style and period of Hepplewhite. Shield-shaped backs, with finely carved husks on framing; central splats with inlay of marqueterie and carved oval pateræ. Tapered and moulded legs with cross-railing. Seats covered in pale green silk. (6)

355 **TWELVE-FOLD COROMANDEL SCREEN** CHINESE, CIRCA 1720

700

Polychrome incised lacquer on a black ground.

Height of each fold, 9 *feet; width,* 18 *inches*

356 **EARLY MAHOGANY MASK SETTEE** ENGLISH, CIRCA 1730

Upholstered back and seat, with squab cushions; all covered in red jaspé velvet trimmed with galloon. Carved arms, finishing in grotesque masks; five cabriole legs (three on front), with masks on knees and cloven-hoof feet, with tufts of hair on hocks.

Height, 47 *inches; width across seat,* 67 *inches*

357 **MAHOGANY TABLE WITH CIRCULAR PORCELAIN TOP** ENGLISH, CIRCA 1780

575

The porcelain top with painted and gilt border and finely engraved brass rim; the centre with boys and doves. Mahogany pillar and tripod. *Height,* 29½ *inches; diameter of top,* 10 *inches*

358 **CHIPPENDALE OVAL MIRROR** ENGLISH, CIRCA 1745

Early Chippendale style. In carved gilt frame, open scrolls, grapes and vine leaves.

275

Height, 65 *inches; width,* 44 *inches. Height of glass,* 32 *inches; width,* 22½ *inches*

HEPPLEWHITE SIDE TABLE
SHOWING DETAIL OF THE INLAID MARBLE TOP

[NUMBER 359]

359 **GEORGIAN SEMICIRCULAR SIDE TABLE** ENGLISH, CIRCA 1780
In the style of Hepplewhite or Crunden. With carton-pierre enrichments on frieze and legs. The legs are turned and tapered, and decorated with water-leaf and flutes. White marble top inlaid with colored cements.

Height, 32½ *inches; width,* 62 *inches; depth,* 29 *inches*

[SEE ILLUSTRATION]

GEORGE II NEEDLEWORK TABLE SCREEN

[NUMBER 360]

360 **GEORGE II PETIT-POINT OBLONG TABLE SCREEN**

ENGLISH, CIRCA 1730

1050-

The centre with a vase of flowers, with squirrel and bird perched in foliage. Mahogany frame. Base carved with foliate scrolls. On pillar and circular plinth. *Size,* 8½ x 13½ *inches*

[SEE ILLUSTRATION]

361 **PAINTED AND PARCEL-GILT SEGMENTAL SIDE TABLE**

ENGLISH, 18TH CENTURY

With tapered and fluted legs, reeded at tops; shaped, framed stretcher; brass edging to top; moulded, carved and painted tablet in centre of frieze. All elaborately painted with flowers on a ground of cream lacquer and parcel gilt. Plate-glass top.

Height, 35 *inches; width,* 48 *inches; depth,* 19 *inches*

362 **SHERATON SEMICIRCULAR INLAID SATINWOOD CARD TABLE**

ENGLISH, CIRCA 1800

Satinwood banded with kingwood and inlaid with sand-burnt marqueterie of shells and leaves. Inlaid frieze in ground of kingwood. Four tapered legs with moulded toes.

Height, 29 *inches; width,* 35½ *inches; depth,* 20 *inches*

363 **ADAM SATINWOOD BOOKCASE** ENGLISH, CIRCA 1765

In the style and period of R. and J. Adam. Satinwood banded with tulip and kingwood; in two stages, each with wings. The centre of the upper part has a lunetted pediment inlaid with a fan; small cornice with inlaid dentils, and below, two doors with oval and festooned latticework, all carved with husks and painted green; the festoons depend at the top from three carved satinwood pateræ. The glazing of the wing doors is divided laterally with a single bar, carved with husks in the same manner as those in the centre. Below the doors in the upper carcase are four shallow drawers. The lower stage has a serpentine centre enclosed by a pair of doors with marqueterie of vases, fans and wreaths of husks depending from knotted ribbons; behind are four drawers. The wings are straight-fronted, each with four drawers, the fronts inlaid with marqueterie of swags, alternately of drapery and husks; small ring handles. The whole supported on tapered feet with moulded toes.

8000

From the Collection of the Right Hon. the Earl of Carnarvon.

Formerly an heirloom of the Chesterfield family, and in the Collection of the 7th Earl of Chesterfield.

Height, 8 *feet* 5 *inches; width,* 6 *feet* 8 *inches; depth,* 21½ *inches*

Companion to the following bookcase.

[SEE ILLUSTRATION]

364 **ADAM SATINWOOD BOOKCASE** ENGLISH, CIRCA 1765

Companion to the preceding bookcase.

Formerly an heirloom of the Chesterfield family, and in the Collection of the 7th Earl of Chesterfield.

8000

[SEE ILLUSTRATION]

ONE OF A PAIR OF FINE ADAM SATINWOOD BOOKCASES

[NUMBERS 363 AND 364]

365 **PAIR OF GENOA SILK CUT VELVET CURTAINS AND A PELMET** ITALIAN, CIRCA 1780

Woven with garlands of flowers and leaves in various colors, forming ogee shapes, enclosing a bouquet of large flowers with ribbons in rows, alternating with vases in deep claret and green containing flowers, foliage and grain on cream satin. (3)

Similar to the following numbers.

[SEE ILLUSTRATION]

366 **PAIR OF GENOA SILK CUT VELVET CURTAINS AND A PELMET** ITALIAN, CIRCA 1780

Similar to the preceding. Same pattern. (3)

Height, 10 *feet* 4 *inches; width,* 9 *feet* 10 *inches*

[SEE ILLUSTRATION]

367 **PAIR OF GENOA SILK CUT VELVET CURTAINS** ITALIAN, CIRCA 1780

Similar to the preceding. (2)

Height, 10 *feet* 6 *inches; width,* 4 *feet*

[SEE ILLUSTRATION]

368 **THREE GENOA SILK CUT VELVET CURTAINS** ITALIAN, CIRCA 1780

Similar to the preceding. (3)

Height, 7 *feet* 2 *inches; width,* 5 *feet* 4 *inches*

[SEE ILLUSTRATION]

369 **PIECE OF GENOA SILK VELVET** ITALIAN, CIRCA 1780

Similar to the preceding.

Height, 10 *feet* 8 *inches; width,* 25 *inches*

[SEE ILLUSTRATION]

DESIGN OF A SERIES OF FINE GENOA
CURTAINS AND PELMETS
[NUMBERS 365-369]

EIGHTEENTH CENTURY CHINESE EMBROIDERED WALL HANGING

[NUMBER 370]

370 CHINESE EMBROIDERED WALL HANGING OR COVERLET

18TH CENTURY

450'

The ground of wine color, embroidered mostly in yellow and blue silks, the panel having an oval floral garland, with shells and roses at each end, enclosing a mound on which stand four birds, the background nearly covered with many leaves and flowers in great variety. The border, of similar pattern and filling, is framed inside and outside by three bands, the one in the middle having a pattern of foliated scrolls, the others a series of "X" forms, in blue and white, furnished with fringe and tassels. *Height,* 10 *feet; width,* 7 *feet* 7 *inches*

[SEE ILLUSTRATION]

371 **EARLY GEORGIAN TAPESTRY COVER FOR A CHAIR SEAT**
ENGLISH, CIRCA 1720

Showing roses, peonies, tulip, jonquil, carnation and other flowers in natural colors on a blue ground, enclosed in a border of foliated and voluted scrolls with latticed panels of foliated outline and tripartite acanthus leaves, on a dark claret ground.

Height, 20 *inches; width,* 24 *inches*

372 **GEORGIAN TAPESTRY COVER FOR A CHAIR SEAT**
ENGLISH, CIRCA 1750

Representing a plant of red Iceland poppies with flowers, buds and large leaves, growing from a brown ground, with yellow background.

Height, 27 *inches; width,* 26 *inches*

373 **GEORGIAN NEEDLEWORK SAMPLER** ENGLISH, 1789

With a poem and conventional flowers. Dated 1789.

374 **TWO CHARLES II NEEDLEWORK SAMPLERS**
ENGLISH, MID-17TH CENTURY

With alphabet and floral designs. One dated 1669. (2)

Size, 23 x 6¼ *inches*

375 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1680

"The Rape of Europa." *Size,* 13 x 16¾ *inches*

376 **TWO GEORGIAN BEADWORK AND PETIT-POINT PANELS FOR HAND SCREENS** ENGLISH, CIRCA 1750

Shield shape. One with a page, the other with a girl standing amidst flowers in fanciful forms. (2) *Size,* 9 x 6 *inches, and* 8¼ x 6 *inches*

377 **PAIR OF HEPPLEWHITE HAND SCREENS** ENGLISH, CIRCA 1790

With stumpwork and needlework panels, bouquets of flowers. (2)

378 BRUSSELS TAPESTRY BY JAN RAES

FLEMISH, FIRST HALF OF 17TH CENTURY

Meleager presenting the head of the Kalydonian Boar to Atalanta. Slightly to the left stands Meleager, his left hand grasping the upright boar-spear with its strong crossbar, his right hand touching the boar's head. From his shoulders falls a red robe almost covering a blue cuirass. His head is bent downwards regarding Atalanta, who, wearing a gold chaplet and necklace and swathed in blue drapery with an undergarment of gold shaded with green, is seated on a rock. Her sandal is cast off, her left hand grasps an unstrung bow, while her right rests on the boar's head, at which two hounds are sniffing. In the foreground are a shattered tree-trunk, grass and flowering plants; in the background an ivied tree breaking into autumnal foliage against a blue sky with white clouds.

1100'

The border has for a foundation a frame simulating carving of acanthus foliage, with an inner band of discs and outer mouldings of egg-and-dart pattern. Towards the middle of the vertical borders are "S"-shaped scrolls united by a loop and passing over a spiral above, to support a radiating shell. The ornament rests on a shell of different character. In the corners are cartouches showing blue and gold-edged discs containing stars of eight points, like a mariner's compass, behind which issue flames and cornucopiæ, with rich bunches of grapes and other fruits.

Height, 10 *feet* 4 *inches; width,* 7 *feet*

Jan Raes, mentioned as *doyen* of the tapissiers' corporation in Brussels, 1618-1658, was one of the most prominent tapestry weavers of his time. Specimens of his work are to be found in the Royal Collections of Great Britain and Spain and in the Austrian State Collection, Vienna.

[SEE ILLUSTRATION]

IMPORTANT EARLY SEVENTEENTH CENTURY
BRUSSELS TAPESTRY PANEL BY JAN RAES

[NUMBER 378]

379 **PERSIAN EIGHTEENTH CENTURY EMBROIDERED HANGING**

In colored silks on a cream ground, having in the centre a large flower of five rows of petals enclosed in two bands of pomegranates and floral forms within scalloped edges, with oblong pointed panels above and below, set in a panel of close embroidery of flowers. The border consists of three bands, the middle having similar decoration to the panel, the others showing undulating floral stems with conventional carnations and tulip flowers. The panels formed by intersecting bands in the border are filled by formal flowers in green, white, yellow, red and black. The hanging has a short fringe all round, with tassels and longer fringe at one end.

700

Height, 9 *feet* 3 *inches; width,* 6 *feet* 6 *inches*

THE HILL
ONE END OF THE DRAWING ROOM WITH A PAIR OF ADAM LOVE SEATS
AND AN IVORY TABLE

FOURTH SESSION

NUMBERS 380-496

380 **PAIR OF EARLY GEORGIAN MA[illegible]Y URNS**
ENGLISH, CIRCA 1740
Carved with festoons and flutes. On square bases. (2)
Height, 14 *inches*

381 **GEORGE III OVAL GILT GIRANDOLE** ENGLISH, CIRCA 1760
With interwoven leaves and ribbons, on a background of grey paint. Fitted with three-light candle branches at each side.
Height, 49½ *inches; width,* 38½ *inches*
Companion to the following girandole.

382 **GEORGE III OVAL GILT GIRANDOLE** ENGLISH, CIRCA 1760
Matching the preceding, and probably from the same room.
Height, 38½ *inches; width,* 28 *inches*

383 **PAIR OF GEORGE III CARVED WOOD AND GILT WALL BRACKETS**
ENGLISH, CIRCA 1760
(2) *Height,* 20 *inches; size of top,* 15 x 9½ *inches*

384 **MAHOGANY SLOPE-FRONT KNIFE CASE** ENGLISH, CIRCA 1790
Inlaid with marqueterie. Fitted as a stationery case.
Height, 14¾ *inches; width,* 9½ *inches*

RARE PAIR OF WILLIAM AND MARY TORCHERES

[NUMBER 385]

385 PAIR OF WILLIAM AND MARY INLAID TORCHERES

ENGLISH, CIRCA 1700

750-

With octagonal tops and bases; on turned pillars; all inlaid with marqueterie of colored woods and white and stained ivory. All mouldings, caps and bases to shafts gilt. (2)

From the Collection of Lord North, Wroxton Abbey, Banbury, Oxfordshire. *Height,* 31 *inches; diameter of top,* 14 *inches*

[SEE ILLUSTRATION]

386 **EARLY EIGHTEENTH CENTURY CARVED AND GILT CENTRE TABLE** ENGLISH, CIRCA 1720

Concave frieze ornamented with gesso, below an apron carved with scrolls and leaves and central boss. Square-sectioned cabriole legs, leaf-carved on knees and feet. Grey porphyry top.

Height, 31½ *inches; width,* 61¼ *inches; depth,* 30 *inches*

387 **EIGHTEENTH CENTURY MIRROR** PROBABLY ITALIAN, CIRCA 1740

In carved and gilt frame in high relief, a classical female figure on each side; basket of flowers at base.

Height, 42 *inches; width,* 34 *inches*

388 **EIGHT-DAY CLOCK BY BENJAMIN VULLIAMY, LONDON, IN ORMOLU CASE WITH TWO WEDGWOOD PLAQUES AT SIDES** ENGLISH, CIRCA 1810

White marble (Seravezza) base. At right hand of clock is a female figure of white biscuit china, holding a globe and instructing a child who stands on the other side. The base is ornamented with books, conic sections, scrolls, telescope, etc., all in chased gilt brass (Instruction in the Sciences). Rectangular glass shade; gilt and velvet-lined plinth. *Total height,* 18 *inches; diameter of dial,* 2 *inches*

389 **GEORGE III DECORATED COMMODE** ENGLISH, CIRCA 1795

Veneered with fiddle-back mahogany with oval panels of satinwood, decorated with pastoral subjects in pyrogravure. Straight front with segmental ends; pierced brass gallery at back; two doors; one shelf behind. *Height,* 36 *inches; width,* 52 *inches; depth,* 17½ *inches*

390 **CHIPPENDALE MIRROR** ENGLISH, CIRCA 1755

In carved and gilt frame with decorations of stalactites, rustic work, and pagoda top, in the "Director" style of Thomas Chippendale. Triple candle sconces at base.

Height, 58 *inches; extreme width,* 35 *inches*

Size of glass, 32 x 19 *inches*

FINE HEPPLEWHITE INLAID COMMODE
SHOWING DETAIL OF TOP

[NUMBER 391]

391 **HEPPLEWHITE CHESTNUT AND TULIPWOOD INLAID COMMODE** ENGLISH, CIRCA 1790

1800-

Inlaid with marqueterie of various woods. Serpentine front and ends; two doors enclosing three long drawers with grey sycamore fronts and brass handles; plate-glass top.

Height, 35 *inches; width,* 54 *inches; depth,* 24 *inches*

ONE OF A SET OF FIVE
GEORGE III PAINTED CHAIRS

[NUMBER 392]

392 **SET OF FIVE PAINTED CHAIRS OF THE GEORGE III PERIOD**

ENGLISH, CIRCA 1770-80 1700-

In the style of M. A. Pergolesi. Shield backs, painted with bouquets of flowers and festoons of laurel. Seats covered in contemporary silk painted with figures of the Muses, protected by oiled silk covers. (5)

[SEE ILLUSTRATION]

393 **THREE PAINTED CHAIRS OF THE GEORGE III PERIOD** 700-

ENGLISH, CIRCA 1770-80

Of the same pattern as the preceding, but with seats in grey floral silk. (3)

A HANDSOME PAIR OF GEORGIAN PAINTED SLATE VASES

[NUMBER 394]

394 UNUSUAL PAIR OF GEORGIAN SLATE VASES

ENGLISH, CIRCA 1790

300-

The ovoid bodies finely painted in landscapes and natural flowers, with high, angular handles, pierced necks, and high, domed outer cover, as well as inner cover. On circular foot, mounted on graduated, quadrangular base. (2) *Height,* 23 *inches*

[SEE ILLUSTRATION]

395 EARLY GEORGE II MAHOGANY SIDE TABLE

ENGLISH, CIRCA 1735

600-

Plain frieze, carved with female mask in centre. Cabriole legs with acanthus on knees, and paw feet. White marble top.

Height, 33 *inches; width,* 8 *feet* 9 *inches; depth,* 36½ *inches*

ONE OF A PAIR OF MAGNIFICENT
WILLIAM AND MARY CHAIRS

[NUMBER 396]

396 PAIR OF WILLIAM AND MARY WALNUT CHAIRS

ENGLISH, LATE 17TH CENTURY

Turned balusters and elaborately carved high backs and cresting rails; central splats gilt solid. Double "C" scroll legs in the Flemish manner of the time; turned and carved cross railing; front stretcher pierced and carved with a Viscount's coronet flanked by amorini. Seats covered in crimson silk velvet. (2) 1100-

[SEE ILLUSTRATION]

397 **TUDOR CYPRESS AND HICKORY MARRIAGE CHEST**

ENGLISH, CIRCA 1540

Top with eight semi-flush panels with a chopped-in inlay of hunting and fowling scenes. The front has a running guilloche frieze and pilasters with inlaid and arcaded panels in between. Two drawers in base.

3500

A magnificent example of Tudor work, fully equal to the chest in St. Saviour's Collegiate Church, Southwark, London. See Macquoid, "History of English Furniture", Vol. I, Fig. 57.

The extreme rarity of this piece lies in the fact that wandering artisans, principally of French extraction, often made fine chest *fronts* in England during the sixteenth century, which were made up into rude chests by the English arkwrights. The difference in quality between the fronts and the chests themselves in these examples is very noticeable. Complete chests of this period, of quality equal to the present one, are excessively rare. Not more than three or four are known to exist. *Width,* 4 *feet* 6 *inches*

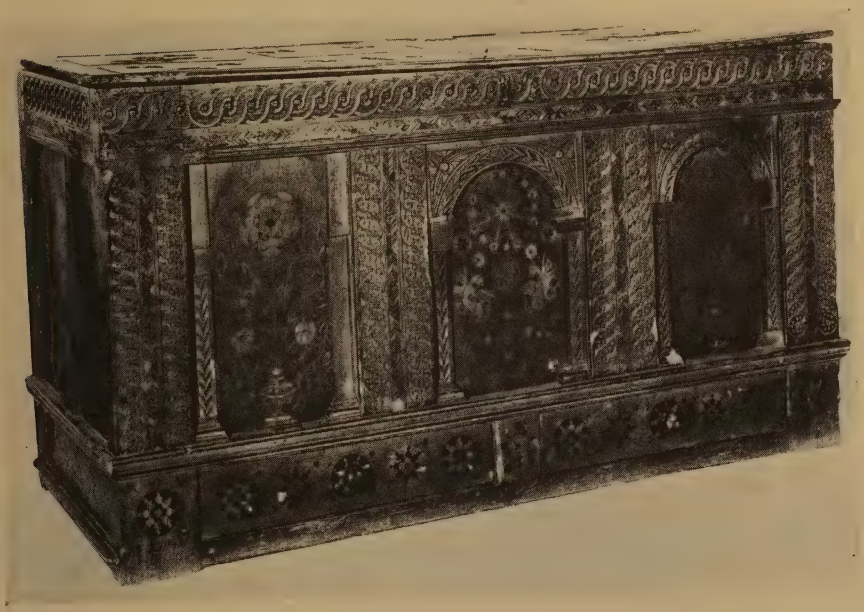
[SEE ILLUSTRATIONS]

398 **SHERATON DECORATED SEGMENTAL COMMODE**

ENGLISH, CIRCA 1790

With painted decoration of sprays and garlands of flowers on a cream ground. Top with scroll border in brown. Three drawers with brass ring handles; door at each end enclosing two shelves; tapered feet. *Height,* 33 *inches; width,* 60 *inches; depth,* 24 *inches*

325-



TUDOR MARRIAGE COFFER OF EXTREME RARITY AND IMPORTANCE
SHOWING DETAIL OF TOP

[NUMBER 397]

ONE OF A PAIR OF VERY FINE QUEEN ANNE CHAIRS

[NUMBER 399]

399 PAIR OF VERY FINE WALNUT SIDE CHAIRS

ENGLISH, CIRCA 1710

1700'

Hooped backs with broad central splats; carved top rails; cabriole legs with ball-and-claw feet. Drop-in seats, covered in crimson jaspé silk velvet. (2)

[SEE ILLUSTRATION]

400 **EARLY GEORGIAN MAHOGANY SIDE TABLE**

ENGLISH, CIRCA 1740

With concave frieze and carved shield in centre. On cabriole legs with shells and scrolls, and paw feet. Marble top.

Height, 33 *inches; width,* 53 *inches; depth,* 23 *inches*

401 **HEPPLEWHITE SEGMENTAL SATINWOOD COMMODE**

ENGLISH, CIRCA 1790

With bandings of tulipwood and painted borders of anthemion decoration; painted spray of leaves on top. Two doors in centre; one shelf behind.

Height, 38 *inches; width,* 54 *inches; depth,* 24 *inches*

402 **IMPORTANT EARLY GEORGIAN SIDE TABLE OF CARVED LIME-TREE**

ENGLISH, CIRCA 1740

The frieze with running scroll pattern, centred with a bearded human mask flanked by scrolls. Cabriole legs in the French style, with shells on knees and grotesque masks on feet; moulded block toes. All the carving is of very high quality. Marble top.

Height, 34½ *inches; width,* 6 *feet; depth,* 34 *inches*

403 **LACQUER HANGING CORNER CABINET**

ENGLISH, CIRCA 1710

Decoration of gold on a ground of black lacquer. One door, with silvered glass panel, star and brilliant cut and bevelled.

Height, 38½ *inches; width,* 18 *inches*

Companion to the following cabinet.

404 **LACQUER HANGING CORNER CABINET** ENGLISH, CIRCA 1710

Similar to the preceding.

475-

405 **GEORGE III SMALL OVAL MAHOGANY TABLE**

ENGLISH, CIRCA 1790

350-

Banded with satinwood. Four shaped legs with oval platform and small turned cross stretcher.

From the Collection of the late Captain Herbert Wilson, D.S.O.

Height, 29¼ *inches; size of top,* 21¼ x 16 *inches*

100-

406 **PAIR OF GEORGE II CARVED AND GILT CORNER GIRANDOLES** ENGLISH, CIRCA 1755

With wired arms for five lights. (2)

Height, 54 *inches; extreme width into angle,* 18 *inches; depth,* 18 *inches*

250-

407 **PAIR OF GEORGE II SOLID MAHOGANY URNS**

ENGLISH, CIRCA 1740

Carved with festoons and flutes. On square bases. (2)

Height, 14 *inches*

1,500-

408 **ITALIAN BRONZE FIGURE** 17TH CENTURY

A youth standing on his hands. Fine patine. Square wood base.

Height, 16½ *inches*

SEVENTEENTH CENTURY IVORY PLAQUE
BY FIAMMINGO

[NUMBER 409]

409 **EARLY SEVENTEENTH CENTURY IVORY PLAQUE BY FIAMMINGO** ITALIAN SCHOOL, CIRCA 1630

Carved in high relief with two children sporting with a goat. Mounted in bronze.

From the Collection of Captain S. Ricketts.

Height, 5¾ *inches; width,* 4¾ *inches*

Francis Duquesnoy, commonly called Fiammingo, was born in Brussels in 1594.

A plaque of children playing with a goat, very similar to this, is in the South Kensington Museum, London.

[SEE ILLUSTRATION]

175

SIXTEENTH CENTURY FLORENTINE BRONZE GROUP

[NUMBER 410]

410 **EARLY FLORENTINE BRONZE GROUP** ITALIAN, 16TH CENTURY
A kneeling satyr with outstretched arms, with the figure of a boy at his side. A fine group. *Height,* 6 *inches*

200

[SEE ILLUSTRATION]

411 **EARLY EIGHTEENTH CENTURY CARVED WALL BRACKET OF IMPORTANT SIZE** ENGLISH, CIRCA 1730

Pear-tree stained walnut color. Shelf with carved edge moulding supported on the torso of a man; all finely carved. A modern scribing piece has been screwed to the back and cut out for a moulding, but this can be removed without damage.

Total height, 23 *inches; width of shelf,* 18 *inches; depth,* 16 *inches*

412 **CHIPPENDALE MIRROR IN CARVED FRAME**

ENGLISH, CIRCA 1760

Frame painted brown; carved with scrolls, foliage and squirrels in the Chinese manner of Chippendale.

From the Talbot Collection at Lacock Abbey, Chippenham, Wiltshire, England. *Height,* 57½ *inches; width,* 24 *inches*

413 **SMALL CABINET OVERLAID WITH TORTOISE-SHELL AND INLAID WITH IVORY** THE CABINET, NORTH ITALIAN, CIRCA 1800

Lifting top, box under; two doors enclosing eight drawers. Walnut stand with cabriole legs.

Height, 38 *inches; width,* 16 *inches; depth,* 12 *inches*

414 **ADAM SEGMENTAL SIDE TABLE** ENGLISH, CIRCA 1765

In the style of Robert Adam. On tapered legs with Ionic capitals and fluted shafts, carved with water-leaves at bases. Top painted with vase, festoons of flowers and trophies of musical instruments; panel at back painted with fan and honeysuckle border, all on a green ground. Pearled border to frieze.

Height, 32½ *inches; width,* 48 *inches; depth,* 22 *inches*

VERY FINE CHARLES II LACQUER CABINET ON CARVED AND GILT STAND

[NUMBER 415]

415 **SQUARE LACQUER CABINET ON A CARVED AND GILT STAND**

ENGLISH, CIRCA 1670

2500

Incised with Chinese scenes in polychrome on a black ground. Two doors with engraved and gilt brass hinges, clamps and lock-plates, enclosing nine drawers. On carved and gilt stand of very fine craftsmanship. English work throughout.

Height, 65 *inches; width,* 38½ *inches; depth,* 19 *inches*

[SEE ILLUSTRATION]

416 **SET OF FOUR SHERATON SATINWOOD OVAL-BACK CHAIRS**

ENGLISH, CIRCA 1785

With lyre-shaped splats and tapered legs. Frames finely painted with sprays of roses and medallions with female heads in grisaille. Upholstered in pale blue silk. (4)

417 **IMPORTANT MARBLE GROUP**

GRÆCO-ROMAN PERIOD, CIRCA 50 B. C.

Draped figure of a woman, her right hand on her hip, her left arm, which is supporting a child on her shoulder, resting on a therm at her side. Mounted on a black wood base. (Slightly repaired)

Height, without base, 18 *inches*

418 **CYLINDER-FRONTED MINIATURE BUREAU OF STRAW-WORK**

ENGLISH, 18TH CENTURY

Fall front under, enclosing numerous drawers, cupboard and drawers behind; domed-top box above, containing numerous boxes. A piece of very important size for this work.

Height, 23 *inches; width,* 21 *inches; depth,* 16 *inches*

RARE AND IMPORTANT TANAGRA GROUP IN TERRA COTTA

[NUMBER 419]

419 **MAGNIFICENT TANAGRA GROUP** GREEK, CIRCA 500 B.C.

"The Procession of Silenus." A superb and rare specimen.

From the Willet Collection. *Height,* 8¾ *inches*

200

[SEE ILLUSTRATION]

SUPERB TANAGRA FIGURE
IN TERRA COTTA

[NUMBER 420]

420 **FINE TANAGRA FIGURINE** GREEK, CIRCA 500 B.C.
A superbly modelled female figure with flowing draperies, in terra cotta. Mounted on metal stand, in glazed case. Rare.
Height, 10 *inches*

[SEE ILLUSTRATION]

375

421 **BRONZE FEMALE FIGURE BY CHAPU** FRENCH, CIRCA 1871
The figure kneeling on the base of a memorial. Signed "Chapu". This is a small replica of the famous memorial by Chapu to Henri Regnault, in the Ecole des Beaux Arts, Paris. *Height,* 58 *inches*

60-

IMPORTANT SEVENTEENTH CENTURY ITALIAN TAPESTRY

[NUMBER 422]

422 **ITALIAN TAPESTRY PANEL** 17TH CENTURY

Woven with allegorical figures grouped around the sun and stars, with inscription in metal thread, "Prudentia sol est solio". On the left, a blindfolded figure of Justice, bearing scales and naked sword, dressed in yellow shaded with crimson and blue drapery. The under garment is crimson. To the left are dark mountain ranges and blue sky with clouds of subtle colors. On the right are amorini carrying flowers and palm. In the foreground, the figure of Charity, caring for children, reclines on clouds with a blue sky below, while above, Hercules, with club and wearing the lionskin, gazes at the sun. On the left is a reclining figure holding a helm or steering oar (?), which may be Prudence. The border consists of linked cartouches shaded with red and metal threads, which are used in the panel also, on a blue ground. *Height,* 7 *feet* 6 *inches; width,* 10 *feet* 10 *inches*

Woven in the manufactory established at Rome by Cardinal Barberini, nephew of Pope Urban VIII.

There are tapestries bearing the peculiar sun, which was the Barberini crest, in the Cathedral of St. John the Divine, New York.

3800

[SEE ILLUSTRATION]

MAGNIFICENT ELIZABETHAN NEEDLEWORK PANEL

[NUMBER 423]

423 **ELIZABETHAN GROS AND PETIT-POINT PANEL**

ENGLISH, CIRCA 1570

On a light background almost covered by foliage and stems of trees and flowers, including iris, rose, and pomegranate. In a woodland foreground are depicted an ostrich, elephant, lion, sheep, unicorn, camel, swan and stork, in petit-point. The border consists of a stem with foliage and flowers, apples, grapes, pomegranates, pears and other fruit on a reddish ground.

Height, 13 *inches; width,* 5 *feet* 10 *inches*

[SEE ILLUSTRATION]

424 **CARVED AND GILT OVAL TRAY-TABLE** ENGLISH, CIRCA 1780

With loose metal tray top. Tapered, fluted and carved legs with interlaced central flat stretcher; frieze carved with key pattern; tray with gallery and hand-holes at end, painted with circular central panel with a scene in the manner of George Romney. Stand of later date. *Height,* 33 *inches; width,* 28 *inches; depth,* 23 *inches*

Companion to the following table.

[SEE ILLUSTRATION]

425 **CARVED AND GILT OVAL TRAY-TABLE** ENGLISH, CIRCA 1780

Companion to the preceding.

[SEE ILLUSTRATION]

ONE OF A PAIR OF FINELY PAINTED
METAL TRAYS ON CARVED AND GILT STANDS
SHOWING PANEL PAINTED IN THE MANNER OF ROMNEY

[NUMBERS 424 AND 425]

426 **CHARLES I NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

Lady and Death in two panels, enriched with seed pearls.

70 *Size,* 8 x 8¾ *inches*

427 **GEORGIAN SILK PICTURE** ENGLISH, CIRCA 1780

Lady in white dress holding a book and standing in a garden, with a monumental vase in the background.

325 From the Collection of G. Harland Peck Esq., Belgrave Square, London, 1920. *Size,* 15½ x 11 *inches*

428 **STUART PETIT-POINT PANEL** ENGLISH, CIRCA 1640

Joseph and Potiphar's wife, with man in seventeenth century costume, château, windmill and parrot. *Size,* 10¾ x 13½ *inches*

200

429 **STUART PETIT-POINT PANEL** ENGLISH, CIRCA 1660

"Abraham's Sacrifice", an angel appearing in the clouds, fruit trees to right and left edge, landscape background, with groups of buildings in the distance. *Size,* 10¾ x 16¾ *inches*

200

430 **GEORGE III PETIT-POINT PANEL** ENGLISH, CIRCA 1770

Shepherd and shepherdess seated in landscape with sheep and dog; lake with swans in the foreground; in centre trees, and the sun appearing over the hills. *Size,* 10¼ x 15¾ *inches*

425

431 **SMALL MAHOGANY BRACKET CLOCK BY J. JONES, HOLBORN, LONDON** ENGLISH, CIRCA 1750

1200 Showing mean time, time by the moon with its age, phases and time of southing, height of the tide at London Bridge, and position of the tide round the world. Operated by a verge watch movement (30-hour) by John Berry (Master of the Clockmakers' Company, 1688-1730). Mahogany case with portico top and suspension ring.

Height, 15 *inches; width,* 9 *inches; depth,* 2½ *inches*

J. Jones was admitted to membership in the Clockmakers' Company in 1748, and became Master in 1762.

CHOICE LITTLE HEPPLEWHITE ESCRITOIRE

[NUMBER 432]

432 **INLAID DESK-TABLE** ENGLISH, CIRCA 1785

Style and period of Hepplewhite. Sloping top and delicate cabriole legs in the French manner. Plane-tree banded with kingwood and inlaid with marqueterie. Three drawers inside.

Height, 34 *inches; width,* 25 *inches; depth,* 19 *inches*

[SEE ILLUSTRATION]

433 **LION MAHOGANY SIDE CHAIR** ENGLISH, CIRCA 1725-30

Hooped back; shell-carved on top rail; pierced central splat; cabriole legs with lion-masks on knees, and ball-and-claw feet. Seat rail carved with running scroll pattern. Drop-in seat, covered in bright-grain crimson morocco.

300

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. I, Fig. 52. Also in Macquoid, "History of Furniture", Vol. II, Fig. 59.

Height, 37 *inches; width across front of seat,* 21 *inches*

250 434 **PAIR OF EARLY EIGHTEENTH CENTURY CHAIRS COVERED IN AUBUSSON TAPESTRY** FRENCH, CIRCA 1740

Carved and gilt frames. Seats and backs covered in Aubusson tapestry, finished with close brass nails. Probably by Burgat. (2)

Height, 39 *inches; width across seat,* 23 *inches*

435 **GEORGE III PAINTED SIDE TABLE** ENGLISH, CIRCA 1790

500

With top, serpentine front and ends painted with bouquets of flowers. Legs with fluted shafts, carved with water-leaf; fluted and gadroon frieze. The top with broad band imitating tulipwood in paint; with edge band of ormolu fluted and pearled.

Height, 32 *inches; width,* 52½ *inches; depth,* 26 *inches*

1200 436 **GEORGE III SATINWOOD SIDE TABLE** ENGLISH, 1790

Straight front with rounded corners; the top with border of inlaid rosewood painted with garlands of flowers; six square legs, tapered and with moulded feet; all painted with flowers and ribbons. Frieze inlaid with five panels of mahogany, the central panel with boy painted in monotone. Incurved stretcher-railing, with circle in centre. *Height,* 35 *inches; width,* 64 *inches; depth,* 21¾ *inches*

— Symons, Inc.

750 437 **IMPORTANT GEORGIAN TRIPLE-CHAIR-BACK SETTEE** ENGLISH, CIRCA 1755

With four cabriole legs on front, carved with cabochon and leaf on knees, and with ball-and-claw feet; original sunk leather-bowl castors. Carved top rails and interlaced back splats; shaped arms finishing in scrolled eagle-heads. Covered in crimson and gold brocatelle of earlier date.

Height, 39 *inches; width across seat rail,* 5 *feet* 10 *inches*

438 **ARTIST'S OR ILLUMINATOR'S INLAID COLOR CABINET**

SOUTH GERMAN, EARLY 17TH CENTURY

In the form of a desk with hinged top. Divisions inside for brushes and color bladders. Oak and ash, inlaid on front and sides with scroll marqueterie.

Extreme height, 12½ *inches; width,* 28 *inches; depth,* 18 *inches*

439 **GEORGE III MAHOGANY FOUR-TIER WHATNOT**

ENGLISH, CIRCA 1770

Fretted brackets under bottom shelf; cross-stretcher with scroll bracings. *Height,* 46 *inches; width,* 16 *inches; depth,* 16 *inches*

440 **GEORGE II LARGE DOOR KNOCKER OF VARNISHED LIME-TREE**

ENGLISH, CIRCA 1730

Loop-shaped knocker, carved with scrolled foliage; depending from a carved lion's head above; carved striking boss complete.

Height, 18½ *inches; total width,* 11½ *inches*

441 **FIVE CARVED WOOD ROUNDELS**

ENGLISH, EARLY 18TH CENTURY

In the form of pateræ, finished in cream and gold. (5)

Diameter, 5½ *inches*

442 **CARVED CONSOLE TABLE**

ENGLISH (?), FIRST HALF OF 18TH CENTURY

Finished in brown and gold, with scrolled apron and frieze with large central cartouche. On truss supports with lion-paw feet. Top of inlaid Brescia marble.

Height, 34 *inches; width,* 57½ *inches; depth,* 28 *inches*

FINELY PAINTED CABINET ON STAND BY F. BOITARD
SIGNED AND DATED

[NUMBER 443]

443 **EARLY EIGHTEENTH CENTURY SQUARE CABINET ON STAND BY F. BOITARD** FLEMISH, DATED 1707

With straight legs and fretted angle brackets. Two doors with borders of blue and gold; engraved brass clamps, hinges and lock-plates. Panels and inside all painted in grisaille with pastoral subjects and figures representing the Signs of the Zodiac, drawn with great freedom and vigor. Interior fitted with thirteen drawers. Signed "F. Boitard, 1707".

Total height, 6 *feet* 2 *inches; width,* 42 *inches; depth,* 20½ *inches*

FINE PAIR OF WILLIAM AND MARY CARVED AND GILT CHAIRS

[NUMBER 444]

444 PAIR OF WILLIAM AND MARY CARVED AND GILT CHAIRS 800-

ENGLISH, CIRCA 1690-1700

High upholstered backs and seats, covered in crimson silk velvet, trimmed braid and cut silk fringes. Pierced and carved front legs; shaped, moulded, carved and crested stretcher. (2)

Height, 44 *inches; width across front of seat,* 20 *inches*

[SEE ILLUSTRATION]

445 **GEORGE III LARGE MAHOGANY OVAL WRITING TABLE**
ENGLISH, CIRCA 1795

3500

Sheraton style and period. With three drawers on each side and one at each end—eight altogether—in frieze; brass handles. Inlaid with stringing; drawer-fronts edged with cock-beading. Top lined with old green leather; blind-tooled border. Four tapered and panelled legs, castored.

Height, 31½ *inches; width,* 7 *feet; depth,* 5 *feet* 3 *inches*

446 **EARLY GEORGE III SEMICIRCULAR DECORATED SIDE TABLE**
ENGLISH, CIRCA 1780

700

On four tapered legs with fluted and carved pateræ, with the same decoration in the frieze; all finished in black and gold. Plane-tree top finely painted with festoons of flowers, a classical panel at back, and ribbon and floral border on a grey ground.

Height, 30 *inches; width,* 51½ *inches; depth,* 20 *inches*

447 **GEORGIAN SILK AND PAINTED PICTURE** ENGLISH, CIRCA 1780

Lady and gentleman seated in a garden, a temple and pool to the left. From the Collection of Colonel H. H. Mulliner.

1150

Size, 17½ *inches square*

448 **"THE WESTERN HEMISPHERE AND THE EASTERN HEMISPHERE" WORKED IN BLACK SILK, IN CHIPPENDALE CARVED AND GILT FRAME** ENGLISH, CIRCA 1770

A compass is between the two globes at the foot and a group of flowers in colors at the top; at each corner are figure subjects representative of the continents. In a Chippendale carved and gilt frame of foliate scroll design. *Size,* 18 x 26 *inches*

1150

449 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1680

"The Judgment of Solomon." Pool in foreground with rocks and fish, lion and lioness at each bottom corner, buildings to right above, insects, flowers, birds, etc. Initialled "M. H."

From the Collection of Sir Edward Hopkinson Holden, Bart., 1920.

Size, 12½ x 17½ *inches*

EXTREMELY FINE CHARLES II NEEDLEWORK PANEL

[NUMBER 450]

450 **FINE STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1670

In petit-point, long and short stitch, and appliqué for the flesh. Representing King David at Bathsheba. In the middle Bathsheba is shown in her bath, the water of which flows from the heads of animals, and is emptied through a mask, forming a stream from which a lion drinks. On the left is King David's palace, with the King in red robes, with crown and sceptre, appearing on the top, beneath which a page in yellow stands by a vine, with staff or spear, and sword, accompanied by a hound. On the right, a stag is pursued by deerhounds. Nearer the centre are swine. The background is composed of mounds, with oak and other trees, and in the hollows are many flowers, including crown-imperial, cornflower and rose. In the deep blue sky are clouds rendered in the Chinese manner.

Height, 17¾ *inches; width,* 5 *feet*

[SEE ILLUSTRATION]

451 **STUART STUMPWORK SATCHEL COVER** ENGLISH, CIRCA 1670
Representing "The Fall of Man". The borders with animals, birds, etc., and knots of ribbon. *Size,* 9 x 13 *inches*

125

452 **QUEEN ANNE PETIT-POINT PANEL** ENGLISH, CIRCA 1710
"The Finding of Moses." The background with buildings and pear trees, within a gold-threaded border. *Size,* 10 x 15¼ *inches*

200

453 **STUART SILKWORK PANEL** ENGLISH, CIRCA 1680
A man drinking from a ewer held by a woman, a fountain and well at their side; another man and woman in costumes of the period to the right; castle above, and camel and tent on the edge.
Size, 7¾ x 12½ *inches*

400

454 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1670
"The Fall of Man." Border of flowers and six-pointed rosettes.
Size, 10 x 13 *inches*

150

455 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1670
"The Flight of Lot and his Family." With city in the distance, and two angels behind. Border of flowers, animals, birds, etc.
Size, 10¼ x 12¼ *inches*

275

IMPORTANT PAIR OF EARLY SEVENTEENTH CENTURY IVORY SALTCELLARS BY FIAMMINGO

[NUMBER 456]

456 **PAIR OF EARLY SEVENTEENTH CENTURY IVORY SALTCELLARS BY FIAMMINGO** ITALIAN SCHOOL, CIRCA 1630

Formed as shallow bowls, one supported by figures of children and Cupid, with emblems of Mars and Juno, and the other by three children with attributes of Earth, Air and Water at their feet. (2)

From the Field Collection.

Art Treasures Exhibition, Manchester, 1857.

South Kensington Exhibition, 1862.

Engraved in De La Motte's "Choice Examples of Workmanship".

[SEE ILLUSTRATION]

GEORGE I WALNUT ARMCHAIR

[NUMBER 457]

457 **GEORGE I WALNUT ARMCHAIR OF LARGE SIZE**

ENGLISH, CIRCA 1720

With carved, vase-shaped central splat, shaped arms terminating in eagle-heads, cabriole legs curiously carved with large "C" scrolls on knees, and ball-and-claw feet. Seat covered in red damask.

Height, 41 *inches; width across front of seat,* 29 *inches*

[SEE ILLUSTRATION]

458 **GEORGE III MAHOGANY INLAID WASHSTAND-DRESSING TABLE** ENGLISH, CIRCA 1800

Lifting top with partitions under, and openings for basin and dishes. Originally had a hinged mirror under the top, which is now missing. Two drawers below, with brass ring handles. Four tapered legs with castors. *Height,* 30½ *inches; width,* 39 *inches; depth,* 20 *inches*

459 **OBLONG SATINWOOD TABLE** ENGLISH, 19TH CENTURY

Octagonal top; tapered legs with cross-stretcher and shelf.
Height, 30 *inches; width,* 18 *inches; depth,* 15 *inches*

460 **EIGHTEENTH CENTURY FINELY CARVED AND GILT MIRROR** NORTH ITALIAN, CIRCA 1750

Exhibited at the Burlington Fine Arts Club, Savile Row, London, November, 1920 *Total height,* 34 *inches; width,* 13 *inches*
Companion to the following mirror, with which it forms a pair.

461 **EIGHTEENTH CENTURY FINELY CARVED AND GILT MIRROR** NORTH ITALIAN, CIRCA 1750

Companion to the preceding.
Exhibited at the Burlington Fine Arts Club, Savile Row, London, November, 1920.

462 **GEORGE III SATINWOOD UPRIGHT INLAID SECRETAIRE-CABINET WITH PANELS OF WEDGWOOD PLAQUES** ENGLISH, CIRCA 1790

Inlaid with marqueterie banded with sycamore and enriched with panels of Wedgwood plaques. Falling hinged front on brass stays; drawers and partitions behind; two doors below. On tapered feet.
Height, 59 *inches; width,* 35 *inches; depth,* 17 *inches*
Similar to the following, but of slightly different size.

463 **GEORGE III SATINWOOD UPRIGHT INLAID SECRETAIRE-CABINET ENRICHED WITH WEDGWOOD PLAQUES** ENGLISH, CIRCA 1790

Almost a pair with the preceding, but of slightly different size.
Height, 59 *inches; width,* 35 *inches; depth,* 17 *inches*

464 **LION MAHOGANY SETTEE** ENGLISH, CIRCA 1730

Open-arm bergère type; mahogany frame; cabriole legs carved with lion-masks and paws; the arms enriched with a series of cabochons. Seat and back covered in red silk velvet, trimmed with ruching and braid. *Height,* 38½ *inches; width,* 5 *feet* 9 *inches*

[SEE ILLUSTRATION]

En suite with the following settee and armchairs.

465 **LION MAHOGANY SETTEE** ENGLISH, CIRCA 1730

En suite with the preceding settee, and with the following armchairs.

Height, 38½ *inches; width,* 5 *feet* 9 *inches*

[SEE ILLUSTRATION]

466 **LION MAHOGANY ARMCHAIR** ENGLISH, CIRCA 1730

En suite with the preceding settees, and the following armchair.

Height, 38 *inches; width,* 27 *inches*

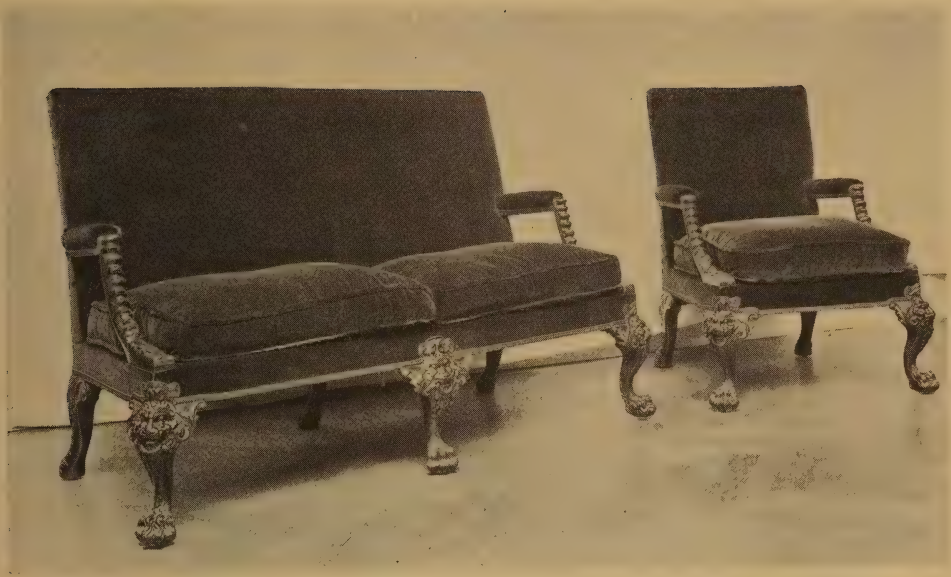
[SEE ILLUSTRATION]

467 **LION MAHOGANY ARMCHAIR** ENGLISH, CIRCA 1730

En suite with the preceding armchair and settees.

Height, 38 *inches; width,* 27 *inches*

[SEE ILLUSTRATION]



PORTION OF A GEORGE II SUITE OF TWO SETTEES AND TWO ARMCHAIRS WITH MAHOGANY FRAMES

[NUMBERS 464-467]

468 GEORGE III SECRETAIRE CHEST OF DRAWERS

ENGLISH, CIRCA 1785

950

Draw-out and fall-front writing drawer, with two long and six short drawers; one central cupboard with drawer behind; four pigeonholes with arched aprons behind fall; brass ring handles. On shaped feet. The whole veneered with bleached mahogany, inlaid with cross-banded stringing of holly.

Height, 41 *inches; width,* 38 *inches; depth,* 20 *inches*

469 MARQUETERIE ORMOLU-MOUNTED COMMODE

ENGLISH, CIRCA 1780

850

Banded with walnut and rosewood, and inlaid with marqueterie of various woods. Serpentine bombé front and ends; moulded and cross-banded edge to top; ormolu mounts on corners and feet in the French manner. Two doors with brass astragal; two shelves behind; plate-glass top.

From Fawsley Park, Northamptonshire, England.

Height, 34 *inches; width,* 49 *inches; depth,* 23 *inches*

470 FINE QUEEN ANNE LACQUER CABINET ENGLISH, CIRCA 1710

2250

With two doors enclosing ten small drawers. Carved and gilt scroll pediment; on chest stand containing three long and two short drawers; large ball feet. The whole decorated with Chinese scenes in gold on a ground of tortoise-shell lacquer. Of important quality.

Total height, 7 *feet; width,* 38 *inches; depth,* 20 *inches*

PAIR OF EXTREMELY FINE ADAM URNS AND PEDESTALS

[NUMBER 471]

471 **PAIR OF ADAM SIDEBOARD PEDESTALS AND URNS DESIGNED BY ROBERT ADAM** ENGLISH, CIRCA 1765

Painted green and parcel gilt. The pedestals with circular panels with classical subjects, water-leaf friezes and rams' heads on corners. (2)

The original sketch is in the Soane Museum, Lincoln's Inn Fields, London.

Total height, 59 *inches; size of pedestal tops,* 16 *inches square*

[SEE ILLUSTRATION]

472 **PAIR OF EARLY GEORGIAN MAHOGANY HALL CHAIRS**

ENGLISH, CIRCA 1725

400

Spoon backs, pierced and ornamented with lion-masks and festoons of drapery. Cabriole legs and turned stretcher rails. (2)
From the Collection of Sir George Donaldson, Hove, Sussex, England.

473 **PAIR OF FRENCH CURTAINS OF CUT VELVET**

SECOND HALF OF 17TH CENTURY

700

In amber and gold, with large conventional flowers and leaves of elaborate design; mountings in metal threads, bosses and ropes, tassels and fringes. (2)

Height, 14 *feet* 6 *inches; width,* 5 *feet* 10 *inches*

474 **EARLY EIGHTEENTH CENTURY MAHOGANY ARMCHAIR**

ENGLISH, CIRCA 1740

2000

With interlaced back splat; shaped arms, terminating in scrolled eagle-heads; cabriole legs, with oak and acorn decoration on knees and scrolled feet. Drop-in seat, covered in maroon morocco.
From Wardour Castle, Wiltshire, England.

Height, 38 *inches; width across front of seat,* 26 *inches*

EARLY EIGHTEENTH CENTURY COFFER
IN GILT GESSO

[NUMBER 475]

475 **EARLY EIGHTEENTH CENTURY GILT GESSO COFFER**

PROBABLY NORTH ITALIAN, CIRCA 1730

Concave frieze and deep convex apron; cabriole legs, carved on the corners with projecting female heads; claw-and-ball feet. Interior lined with crimson plush.

Height, 29½ *inches; size of top,* 37 x 21 *inches*

[SEE ILLUSTRATION]

750-

476 **GEORGE III SMALL OBLONG WALNUT INLAID TABLE**

ENGLISH, LATE 18TH CENTURY

With drawer. Inlaid with marqueterie. Tapered legs, with stretcher and shelf. *Height,* 28½ *inches; size of top,* 19 x 12 *inches*

350-

477 **QUEEN ANNE MIRROR** ENGLISH, CIRCA 1710

In half-round section frame, veneered with tortoise-shell; bevelled glass; shaped top. *Height,* 24½ *inches; width,* 13½ *inches*

250-

478 **EARLY GEORGE III DWARF CORNER CABINET INLAID WITH MARQUETERIE** ENGLISH, CIRCA 1770

Plane-tree, banded with holly, tulipwood and rosewood. The ends scribed to fit a surbase, dado and skirting. A door of serpentine form, with oval panel of rosewood in which are inlaid classical figures. Top inlaid with marqueterie of leaves and pateræ, edged with gadroon of chased and gilt brass.

1300-

From the Collection of the Right Hon. the Earl of Home.

Height, 34 *inches; width,* 35 *inches; depth,* 25 *inches*

Companion to the following dwarf cabinet.

The Earl of Home, of Culzean Castle, was a patron of Robert Adam, and it is possible that these cabinets may have been designed by the "Adelphi" and made by Thomas Chippendale, who was working for the brothers Adam in this inlaid manner about this period. There are several similar designs in the albums of the Adam Designs in the Soane Museum, Lincoln's Inn Fields, London.

[SEE ILLUSTRATION]

479 **EARLY GEORGE III DWARF CORNER CABINET INLAID WITH MARQUETERIE** ENGLISH, CIRCA 1770

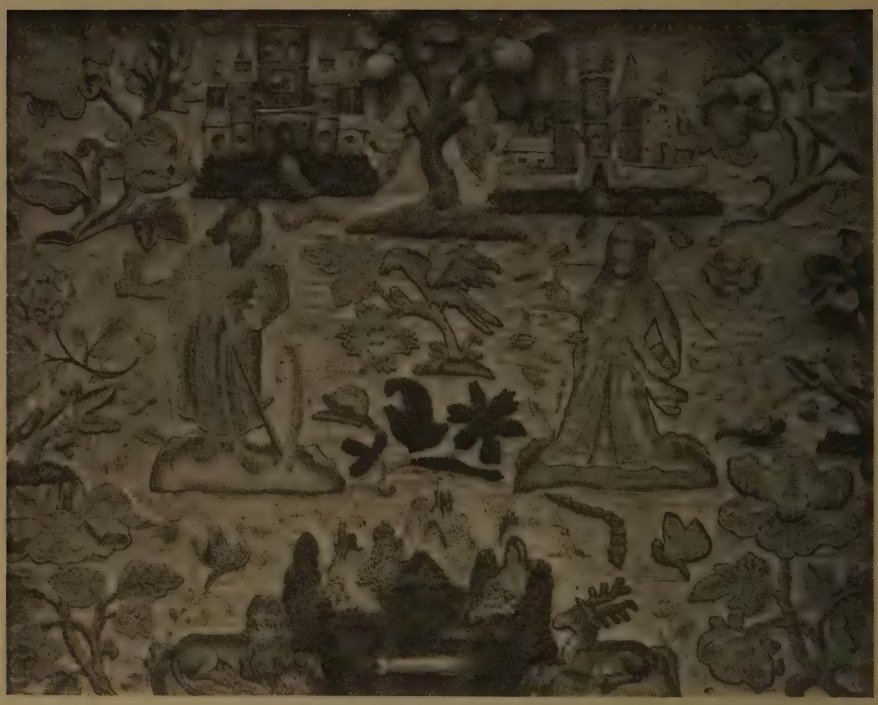
Companion to the preceding.

1300-

From the Collection of the Right Hon. the Earl of Home.

[SEE ILLUSTRATION]

ONE OF A PAIR OF IMPORTANT MARQUETERIE CORNER CABINETS
[NUMBERS 478 AND 479]



FINE CHARLES I NEEDLEWORK PANEL

[NUMBER 480]

480 **STUART STUMPWORK AND EMBROIDERY PANEL**

ENGLISH, CIRCA 1630

In openwork, chain-stitch, petit-point, long and short stitch and knots, on cream satin ground. In the middle appear two figures—Time, with hour-glass and scythe, and Justice—a lady holding scales and a sword. Above each is a castle in relief, with lawns of knotted silks, and a rayed sun: an apple tree with fruit in very high relief, the leaves being worked separately and slightly attached, is placed between. In the lower part is a fish pond with fish and rocky background, flanked by a lion on the left and a stag on the right. Sprays of conventional flowers occupy the corners. Birds on stumps of apple and oak trees, a flowering plant, butterflies, snails, caterpillars, beetles, roses, carnations and other flowers are worked over the ground. *Height,* 16½ *inches; width,* 21½ *inches*

[SEE ILLUSTRATION]

481 **STUART SILKWORK PANEL** ENGLISH, CIRCA 1660

Landscape with an equestrian lady and attendant, and two cavaliers; tents in background; lower border with flowers, squirrel and bird.

Size, 6½ x 10¼ *inches*

482 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

With female figures of Justice and Peace, within a border of flowering trees and animals. *Size,* 11½ x 15½ *inches*

483 **STUART STUMPWORK PANEL** ENGLISH, CIRCA 1660

Cavalier and two ladies with attendant, and camels, in the centre; pool below, with lion and leopard on either side.

Size, 11½ x 14¾ *inches*

484 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1660

With six figures, one on a goat, and flowers, etc., on a drab ground.

Size, 12 x 15½ *inches*

485 **STUART SILKWORK PANEL** ENGLISH, CIRCA 1640

The centre with Charles I and Queen Henrietta Maria, with a dog; above are two buildings, and at each corner at the base are a lion and a pool with mermaid. The sides with floral emblems in petit-point, also initials "B. M. C." Tortoise-shell frame.

Size, 12 x 12½ *inches*

486 **QUEEN ANNE PETIT-POINT PANEL** ENGLISH, CIRCA 1710

In the centre a lady standing, with sun shining down; large formal flowers at each side. *Size,* 11½ x 12¾ *inches*

487 **BEAUVAIS TAPESTRY WOVEN WITH A PANEL** CIRCA 1730

Landscape with shepherd and flock of sheep. *Size,* 35 x 54 *inches*

488 **LATE SEVENTEENTH CENTURY ENGLISH TAPESTRY PANEL**

CIRCA 1690

Having a central basket of tulips, anemones, hyacinths, campanulas and other flowers, flanked by wreaths of poppy, carnation, peony, honeysuckle, larkspur, jonquil, guelder rose, etc., above which are shells with blue pendent ornaments and leafy back, and branches of conventional foliage in pink and crimson on yellow ground. In the angles of the border are anthemion ornaments and scrolls, and round the inner margin a brown rod entwined with a ribbon and supporting foliate scrolls and leaves, which form panels enclosing poppy, marigold, anemone, sunflower, carnation and other flowers, on a cream ground. *Height,* 29 *inches; width,* 6 *feet* 4 *inches*

1800

Companion to the following tapestry panel.

[SEE ILLUSTRATION]

489 **LATE SEVENTEENTH CENTURY ENGLISH TAPESTRY PANEL**

CIRCA 1690

1900

Companion to the preceding.

[SEE ILLUSTRATION]

ONE OF A PAIR OF EXQUISITE SEVENTEENTH CENTURY
ENGLISH TAPESTRY PANELS

[NUMBERS 488 AND 489]

490 **EIGHTEENTH CENTURY EMBROIDERED SILK PANEL**
ENGLISH, CIRCA 1740

85

White silk, finely embroidered with a balanced design in gold thread, brightened with flowers in natural colors.
Formerly the property of a lady in Cornwall. *Size,* 20 x 18½ *inches*

491 **SET OF EIGHT GEORGIAN CREAM SATIN PAINTED CHAIR COVERS** ENGLISH, CIRCA 1790

150

Painted with amorini, Pan teaching Cupid the pipes, and Terpsichore, en grisaille, within puce-bordered medallion surmounted by lovers' knots and with sheaths of laurel foliage below, and outer borders of puce, with miniature heart-shaped medallions. (8)

375

492 **PAIR OF CHINESE CRIMSON SILK CURTAINS** CIRCA 1800
Embroidered with pagodas, clouds, balustrades, figures, etc., and lined with green silk. (2) *Size,* 10 *feet* x 3 *feet*

AN EXTREMELY FINE EIGHTEENTH CENTURY AUBUSSON TAPESTRY PANEL

[NUMBER 493]

493 PANEL OF FINE AUBUSSON TAPESTRY CIRCA 1770

Pale yellow damassé ground, on which are two upright oval medallions, the one on the left woven with a maiden spinning, who wears a white coiffure, golden-colored apron, and crimson and buff gown, and is conversing with a bagpiper dressed in purple coat, crimson and white sash and buff hat, in a background of landscape and sky. The medallion to the right shows the game of Blindman's Buff played by a beau and belle clad in a bluish-white dress over a pink petticoat—in a background of landscape. The medallions are framed in laurel and acanthus leaves, simulating carved and gilded wood. Over the top is a lover's knot from which come wreaths of red and white roses, blue campanulas and other flowers. From the sides of the medallions baskets of flowers are hung.

In the centre of the composition, hanging by a blue ribbon tied in a lover's knot, a trophy composed of birds billing, scythes, a reaping hook, rake, hoe, spade, basket, watering pot, bunches of grapes, red and blue and other flowers, is woven. These are enclosed by eight festoons of various flowers in the upper part of the panel, in the lower by sprays of chrysanthemums, roses, honeysuckle and other flowers. A narrow band of floral decorations intertwining with undulating blue ribbon frames the panel.

From the Collection of Sir Anthony Rothschild, Aston Clinton, Buckinghamshire, England, 1922.

Height, 8 *feet; width,* 12 *feet* 3 *inches*

494 **PANEL OF FINE AUBUSSON TAPESTRY** CIRCA 1770

Yellow damassé ground with upright oval medallions framed in mouldings of leaf, balls and ovals, in simulated carving and gilding, that on the left representing a lady in brown hat with crimson feather, crimson and yellow bodice, yellow girdle, white apron and blue petticoat with hanging waterbottle, holding a flageolet in one hand and carrying a violin (?) in the other, followed by a child in crimson and buff dress, white stockings and blue shoes with crimson bows, carrying a violin and accompanied by a dog. The medallion on the right shows a sportsman carrying a gun and a hare on his right shoulder, followed by a dog and preceded by an attendant, in crimson and blue breeches, carrying waterfowl on the left, in a landscape.

In the centre is a trophy of a hunting horn, javelin, quiver, sporting gun, net, battle axe and branches of oak.

The panel is framed in a shaped border of slightly darker tint, marked by stems, leaves, foliated scrolls, shells and cartouches, from which, at the top, three rich festoons and pendants of flowers, and ribbons, are hung, while the sides and base are wreathed with garlands. Blue ribbons with white transverse bands, central and outlining bands of crimson and decorated with lace-like blue spots beyond the outline, are tied in true lovers' knots in the lower part of the medallion frames and serve for the suspension of wreaths.

From the Collection of Sir Anthony Rothschild, Aston Clinton, Buckinghamshire, England, 1922.

Height, 8 *feet; width,* 11 *feet* 4 *inches*

[SEE ILLUSTRATION]

AN EXTREMELY FINE EIGHTEENTH CENTURY AUBUSSON TAPESTRY PANEL
[NUMBER 494]

495 **PANEL OF FINE AUBUSSON TAPESTRY** CIRCA 1770

In similar framing to the preceding; containing a central trophy of a basket of grapes, apples, pears and other fruits and flowers resting on a bagpipe. The medallion on the left is woven with the subject of two fishermen drawing a net, while a lady in blue bodice and yellow gown shaded with red sits on a bank in the attitude of listening: that on the right shows a somnolent lady in dress of gold color and blue sash, a reaping hook and wheatsheaf at her feet, her arm resting on a sheaf while a boy on the left is tickling her with a straw. In landscape background with curved pedestal on the left.

From the Collection of Sir Anthony Rothschild, Aston Clinton, Buckinghamshire, England, 1922.

Height, 8 *feet* 2 *inches; width,* 12 *feet* 1 *inch*

2700

[SEE ILLUSTRATION]

AN EXTREMELY FINE EIGHTEENTH CENTURY AUBUSSON TAPESTRY PANEL

[NUMBER 495]

AN EXTREMELY FINE EIGHTEENTH CENTURY AUBUSSON TAPESTRY PANEL

[NUMBER 496]

496 **PANEL OF FINE AUBUSSON TAPESTRY** CIRCA 1770

In similar framing to the preceding, the central trophy being composed of a ladder, watering pot, scythe, fork, topiary tree, bell glass, grapes and other fruits, vegetables and flowers. The left medallion represents a youth in crimson coat and yellow breeches proposing to a lady wearing a dress of golden hue, with a vine trellis, foliage and tree trunk in the background. The medallion opposite shows a gentleman dressed in red, blue and white toasting the health of a lady in gold-colored dress. She holds a wine flagon and at her feet is a basket with a bunch of grapes and a cloth.

3500

From the Collection of Sir Anthony Rothschild, Aston Clinton, Buckinghamshire, England, 1922.

Height, 8 *feet; width,* 12 *feet* 3 *inches*

[SEE ILLUSTRATION]

THE HILL
VIEW OF THE DRAWING ROOM
WITH THE PIANO PRESENTED TO THE QUEEN OF SPAIN
BY DON MANUEL DE GODOY

FIFTH SESSION

NUMBERS 467-625

497 **GEORGE III SILVER-HANDLED TEA CADDY**

ENGLISH, CIRCA 1790

With three boxes inside with sliding lids. Veneered with chestnut, banded with tulipwood and inlaid with oyster-pieces. Silver handle and ball-and-claw feet.

Height, 7 *inches; width,* 10 *inches; depth,* 5½ *inches*

498 **GEORGE I SMALL DECORATED LACQUER BOX**

ENGLISH, CIRCA 1720

With concave-moulded lid. Decorated with Chinese scenes on a ground of cream lacquer. Brass feet, and lion-head ring handles at sides. *Height,* 5¾ *inches; width,* 10 *inches; depth,* 7¾ *inches*

499 **QUEEN ANNE DECORATED MIRROR** ENGLISH, CIRCA 1710

With convex frame; decorated with Chinese scenes on a ground of black lacquer. *Size of glass,* 19 x 15 *inches*

500 **CARVED MAHOGANY TRIPOD TABLE** ENGLISH, CIRCA 1760

With gadroon border and carved and pierced gallery. Carved central pillar and tripod, with ball-and-claw feet.

Height, 30 *inches; diameter of top,* 33 *inches*

ONE OF A PAIR OF CHIPPENDALE MAHOGANY AND PARCEL-GILT ARMCHAIRS

[NUMBERS 501 AND 502]

501 **CHIPPENDALE MAHOGANY ARMCHAIR** ENGLISH, CIRCA 1765

In his French manner. Open-arm bergère type; cabriole legs with castors; all parcel gilt. Upholstered in red Utrecht velvet finished with close brass nails.

From the Sale of the late Earl of Carnarvon.

Height, 38 *inches; width across seat,* 28 *inches; depth,* 24 *inches*

[SEE ILLUSTRATION]

Companion to the following armchair, with which it forms a pair.

502 **CHIPPENDALE MAHOGANY ARMCHAIR** ENGLISH, 1765

Companion to the preceding.

From the Sale of the late Earl of Carnarvon.

[SEE ILLUSTRATION]

503 **GEORGE II MAHOGANY WALL SEAT** ENGLISH, CIRCA 1735

Front legs carved with lion-masks and paw feet; back legs square. Seat covered in green and cream Genoese velvet.

Height, 19 *inches; width,* 7 *feet; depth,* 15 *inches*

Companion to the following, with which it forms a pair.

504 **GEORGE II MAHOGANY WALL SEAT** ENGLISH, CIRCA 1735

Companion to the preceding, with which it forms a pair.

505 **LIME-TREE PIER TABLE**

PROBABLY CONTINENTAL, MID-18TH CENTURY

The support carved as figure of an infant satyr; on a base carved with various flowers. Green and white marble shaped top.

Height, 37 *inches; size of top,* 28½ x 16½ *inches*

506 **EARLY EIGHTEENTH CENTURY CARVED SIDE TABLE**

ENGLISH, CIRCA 1725

In the style of William Kent, and probably from his design. Grained light oak color. Deep apron under top; massive scrolled legs with paw feet. Wood top painted in imitation of Connemara marble. From the Hamilton Palace Sale.

Height, 39 *inches; width,* 65 *inches; depth,* 29 *inches*

FINE SHERATON SATINWOOD INLAID COMMODE

[NUMBER 507]

507 FINE SHERATON INLAID SEGMENTAL COMMODE

ENGLISH, CIRCA 1780

5050

Veneered with satinwood banded with kingwood, and inlaid with marqueterie of rosettes, garlands and scrolls in various woods. The top is inlaid to correspond. Drawer in frieze with door below, behind which is a separate compartment enclosed by a pair of small doors. *Height,* 33½ *inches; width,* 46 *inches; depth,* 18 *inches*

[SEE ILLUSTRATION]

508 **EIGHTEENTH CENTURY SATINWOOD COMMODE-CABINET**

ENGLISH, CIRCA 1780

With straight front and concave ends. Satinwood inlaid with panels of plane-tree and marqueterie of vases and conventional ornament. Three drawers in frieze, with chased brass handles; two doors below.

Height, 36 *inches; width,* 47 *inches; depth,* 20½ *inches*

509 **EARLY GEORGIAN MAHOGANY DOUBLE-CHAIR-BACK SETTEE**

ENGLISH, CIRCA 1725

With broad central splats; shaped arms finishing in bold grotesque masks; cabriole legs, leaf-carved on knees and finishing with club feet, originally castored, but castors now missing. Drop-in seat covered in green and gold Genoese velvet. (Restored)

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 53. Also in Macquoid, "History of Furniture", Vol. II, Fig. 53.

Total height, 41½ *inches; width across seat rail,* 53 *inches*

EXTREMELY FINE EARLY GEORGIAN MAHOGANY SIDE TABLE

[NUMBER 510]

510 **VERY EXCEPTIONAL MAHOGANY SIDE TABLE**

ENGLISH, CIRCA 1730

With top of the same wood. Finest quality and style. Boldly carved frieze with central pierced and scroll-carved apron; square-section cabriole legs, with moulded collar, finishing in bold paw feet, scrolled and carved at the junctions with the framing.

2500-

From Wardour Castle, Wiltshire, England.

A similar table, but not so fine in design or execution, is at Blenheim Palace. *Height,* 34 *inches; width,* 63 *inches; depth,* 29 *inches*

[SEE ILLUSTRATION]

EXCEPTIONALLY FINE PANEL OF STUART NEEDLEWORK

511 SEVENTEENTH CENTURY PETIT-POINT PANEL

ENGLISH, CIRCA 1690

In two degrees of fineness, illustrating the rural occupations of the months, on a blue ground with descriptive labels. In the left lower corner, reading to the right and upwards: January, an old man seated in front of a pot of fire with a lion to the right; February, a wood-cutter by a tree in which sit birds of brilliant plumage, with a caterpillar crawling up the trunk; March, the sower; April, a milkmaid with dog returning from cows in a flowery meadow; May, a lady bearing a carnation, tulip and rose, walking in a field; June, a shepherd shearing sheep by a cottage and oak tree; July, haymakers with fork and rake, a hare with distant haycocks and a cottage; August, a reaper sharpening a scythe beside a tree; October, a woman gathering apples, and a distant windmill; November, a spinner, a spray of vine, a mansion, tree and stag; December, a man with flail threshing corn, a tree and chequer board.

Height, 19 *inches; width,* 22 *inches*

[SEE ILLUSTRATION]

512 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1670

With a variety of subjects and initials, including a playing fountain, buildings, trees, insects and floral emblems.

125-

The initials are "I. L.", "L. E.", "M. I.", "D. O.", "J. E.", "E. W.", "M. D.", "A. N.", "M. B." Probably these were respectively worked in by the girl friends of the young lady who originally owned the panel.

Size, 11½ x 13 *inches*

513 **OLD GEORGIAN SILKWORK PICTURE** ENGLISH, 18TH CENTURY

A girl in white dress is teaching a dog to beg; a tree with foliage overhanging, and to the right a temple.

From the Collection of Colonel H. H. Mulliner.

288

Size, 14½ x 11 *inches*

514 **STUART SILKWORK PICTURE** ENGLISH, CIRCA 1630

"Peter denying Christ." In an oval raised framing with fleur-de-lys terminals, the borders embroidered in floral sprays.

From the Collection of Sir Edward Hopkinson Holden, Bart.

85

Size, 12¾ x 19½ *inches*

515 **SHAPED NEEDLEWORK CUSHION** ENGLISH, CIRCA 1740

Trellis design. Cream ground, with crimson borders.

120-

Size, 19 x 18 *inches*

En suite with the following cushions (Numbers 516 and 517).

516 **SHAPED NEEDLEWORK CUSHION** ENGLISH, CIRCA 1740

140-

En suite with the preceding and following cushions.

517 **SHAPED NEEDLEWORK CUSHION** ENGLISH, CIRCA 1740

150-

En suite with the preceding.

PAIR OF ADAM SILVER CANDLESTICKS AND FINE ENGLISH SILVER COMPOTIER

[NUMBERS 518 AND 519]

518 **PAIR OF ADAM SILVER CANDLESTICKS** ENGLISH, 1775

With vase-shaped tops, embossed with rams' heads and festoons; square stems and bases. Year mark, 1775. (2) *Height,* 12 *inches* 300-

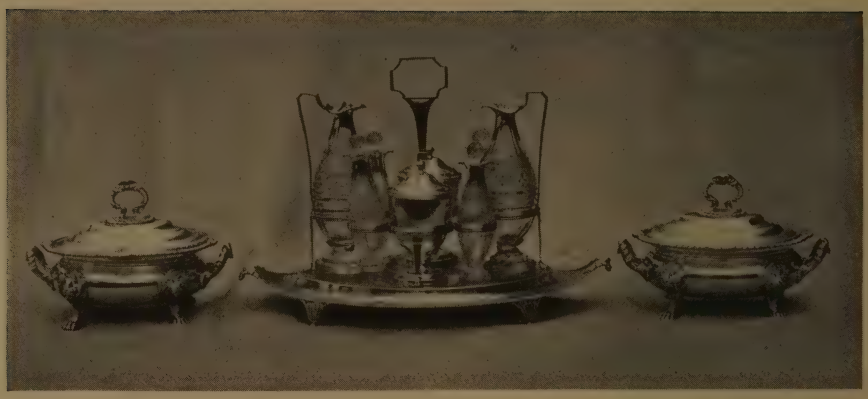
[SEE ILLUSTRATION]

519 **FINE ENGLISH SILVER COMPOTIER**

Designed with classical figures at a forge; laurel-festooned border; supported by a lightly draped female figure; the circular moulded base decorated with three winged cherub-heads. Chester mark. 575

Height, 10½ *inches. Weight,* 30 *ounces*

[SEE ILLUSTRATION]



PAIR OF FINE GEORGIAN SAUCE TUREENS AND A FINE CRUET

[NUMBERS 520 AND 521]

520 **PAIR OF GEORGIAN SILVER SAUCER TUREENS AND COVERS**

ENGLISH, 1798

Oblong, with gadroon and scroll border. On four claw feet. A fine pair. Year mark, 1798. (4) *Weight,* 64 *ounces* 4 *dwts.*

1130

[SEE ILLUSTRATION]

521 **IMPORTANT GEORGIAN SILVER CRUET** ENGLISH, 1802

Oval shape, gadroon edge, with two vase-shaped silver mustard pots and covers, four cut-glass bottles with silver tops, and two oil and vinegar bottles with silver tops and handles. Year mark, 1802.

Width, 16 *inches*

300

[SEE ILLUSTRATION]

522 **CHASED GEORGIAN SILVER SALVER** ENGLISH, 1798

Circular, shaped edge, with scroll and floral border; shell feet. Year mark, 1798. *Diameter,* 11 *inches. Weight,* 26 *ounces* 11 *dwts.*

1100

523 **PAIR OF IRISH SILVER SAUCE TUREENS AND COVERS**

DUBLIN, 1778

Urn shape, with fluted mouldings round the base. On square foot. Year mark, 1778. (4) *Weight,* 44 *ounces* 16 *dwts.*

300

SIXTEENTH CENTURY ITALIAN BRONZE
INKSTAND AND COVER

[NUMBER 524]

524 **SIXTEENTH CENTURY ITALIAN BRONZE INKSTAND AND COVER** VENETIAN, SCHOOL OF SANSOVINO, CIRCA 1570
Circular body, supported by three figures of harpies; the cover chased with acanthus leaves and surmounted by a figure of cupid. (2)
Height, 7 *inches*

[SEE ILLUSTRATION]

525 **HEAD OF LAUGHING CHILD IN WHITE MARBLE**
FRENCH, CIRCA 1780
Height, 14½ *inches*

526 **HEAD OF CHILD IN WHITE MARBLE** ENGLISH, CIRCA 1790
Height, 14½ *inches*

527 **BRONZE FIGURE OF VENUS** ITALIAN, 16TH CENTURY
Height, 7¾ *inches*

528 **SQUARE LACQUER CABINET ON CARVED SILVERED STAND**

Decoration of Japanese scenes in gold and gesso on a ground of black lacquer. Two doors, enclosing ten drawers; engraved and gilt brass clamps, lock-plates and hinges. On carved and silvered stand, with heavy scrolled legs and amorini in centre.

1000-

The cabinet Japanese, *circa* 1720. The stand English, *circa* 1670.

Total height, 62 *inches; width,* 36 *inches; depth,* 20 *inches*

529 **FINELY CARVED MAHOGANY SIDE TABLE**

ENGLISH, CIRCA 1740

900-

Frieze carved with central shell; deep apron with palmette; cabriole legs with scrolled feet. All very finely carved. Marble top.

Height, 33 *inches; width,* 44 *inches; depth,* 26 *inches*

600-

530 **EIGHT-DAY LONG-CASE LACQUER STRIKING CLOCK BY E. SPEAKMAN, LONDON** ENGLISH, CIRCA 1780

Arch dial, with strike-silent pointer in arch; seconds dial above hands, and day-of-month below. Case decorated with Chinese scenes in gold on a ground of green lacquer.

Height, 9 *feet* 5 *inches; size of dial,* 16½ x 12 *inches*

531 **EARLY EIGHTEENTH CENTURY CARVED WOOD AND GILT SIDE TABLE** ENGLISH, CIRCA 1730

425-

On scrolled cabriole legs, with female masks at tops; centre with bearded head of man; scrolled apron with pendent festoons of flowers; marble top.

Height, 38¾ *inches; width,* 6 *feet; depth,* 31 *inches*

ONE OF A PAIR OF CHIPPENDALE
MAHOGANY CHAIRS

[NUMBER 532]

532 **PAIR OF CHIPPENDALE MAHOGANY SIDE CHAIRS**

ENGLISH, CIRCA 1760

Interlaced splats; carved backs; cabriole legs, with leaf-carving on knees and ball-and-claw feet; drop-in-seats, covered in old leather. Small gadroon moulding under seat rail. (2)

[SEE ILLUSTRATION]

FINE GRINLING GIBBONS MIRROR

[NUMBER 533]

533 **QUEEN ANNE CARVED OVAL LIME-TREE MIRROR FRAME**

ENGLISH, CIRCA 1705

Elaborately carved in the style of Grinling Gibbons, and probably from his hand.

775-

From Cassiobury Park, Watford, Hertfordshire, England, the seat of the Earl of Essex.

Similar examples exist at Belton and Petworth.

Height, 6 *feet* 5 *inches; width,* 4 *feet* 5 *inches*

[SEE ILLUSTRATION]

534 **GEORGE I CONSOLE MIRROR**

ENGLISH, CIRCA 1720

Massive frame, carved with birds and foliage; painted brown (originally gilt). Bevelled glass in two sections, with blue glass border and appliques of gilt and engraved glass. 450-

Formerly in the possession of the Earl of Lytton at Knebworth, Hertfordshire, England.

Height of glass, 5 *feet* 11 *inches; width,* 30 *inches (extreme sizes)*

535 **SHERATON SATINWOOD CHEVAL SCREEN**

ENGLISH, CIRCA 1790

With oval frame, serpentine at top and bottom, rising in grooves with tasselled counterweight of lead. Brass pine-cone finials. Panels of old silk embroidery, glazed. 500-

Height, 37 *inches; width,* 18 *inches*

Companion to the following screen, with which it forms a pair.

536 **SHERATON SATINWOOD CHEVAL SCREEN** 500

ENGLISH, CIRCA 1790

Companion to the preceding.

537 **EIGHTEENTH CENTURY TORTOISE-SHELL TEA CADDY FITTED WITH SILVER BOXES** ENGLISH, 1763 750-

With silver angle-pieces and scroll feet. Inside are three ogival embossed silver boxes for tea and sugar, with loose lids and two caddy spoons to match. All en suite. London Hall Mark of 1763.

Height, 9 *inches; width,* 10 *inches; depth,* 5½ *inches*

TWO FINE SATINWOOD INLAID URNS

[NUMBER 538]

538 **TWO SATINWOOD INLAID URNS** ENGLISH, CIRCA 1790

One fitted as a filter, with chased brass tap; the other as a spoon and fork case. (2) *Height,* 26½ *inches; diameter,* 10½ *inches*

275

[SEE ILLUSTRATION]

539 **ADAM-PERGOLESI PAINTED SEMICIRCULAR SIDE TABLE**

ENGLISH, CIRCA 1790

On turned and tapered legs; carved mouldings enriched with carton-pierre; all painted with sprays and garlands of flowers in colors on a green ground. Top with cream centre; panel of fan decoration at back and floral border on a green band; plate-glass top.

Height, 39 *inches; width,* 48 *inches; depth,* 20 *inches*

Companion to the following table, with which it forms a pair.

540 **ADAM-PERGOLESI PAINTED SEMICIRCULAR SIDE TABLE**

ENGLISH, CIRCA 1790

Companion to the preceding.

541 **LION-MAHOGANY SETTEE** ENGLISH, CIRCA 1725

High upholstered back; arms finishing in lion-heads; cabriole legs with lion-masks on knees, and paw feet. Covered in green and cream Genoese velvet.

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 55. Also in Macquoid, "History of Furniture", Vol. II, Fig. 63.

Height, 40 *inches; width across front of seat,* 63 *inches; depth,* 22¾ *inches*

Companion to the following settee, with which it forms a pair.

542 **LION-MAHOGANY SETTEE** ENGLISH, CIRCA 1725

Companion to the preceding.

EARLY GEORGIAN CARVED AND GILT ARMCHAIR
COVERED IN PETIT-POINT NEEDLEWORK

[NUMBER 543]

543 **EARLY EIGHTEENTH CENTURY CARVED AND GILT BEECH ARMCHAIR** ENGLISH, CIRCA 1730

1000

High stuffed back; shaped and carved arms, terminating in lion-heads; cabriole legs with lion-mask on knees, and paw feet at back and ball-and-claw on front. Covered in petit-point needlework, finished with flat braid.

Height, 41 *inches; width,* 26 *inches; depth,* 23 *inches*

[SEE ILLUSTRATION]

544 **INLAID DRESSING-TABLE MIRROR** FRENCH, 18TH CENTURY

The frame inlaid in tortoise-shell (Boulle), with brass inner moulding, and shaped top and sides; hinged strut at back.

Height, 25 *inches; width,* 20 *inches*

545 **SHERATON TAMBOUR DRESSING TABLE** ENGLISH, CIRCA 1790

Of rosewood, satinwood and tulipwood. Pull-over moulded tambour, below which is an adjustable mirror and eight boxes with lids and other compartments; two drawers under; square tapered legs with castors; engraved brass knobs.

Height, 35¾ *inches; width,* 33 *inches; depth,* 23 *inches*

546 **CHIPPENDALE MAHOGANY TRIPLE-CHAIR-BACK SETTEE**

ENGLISH, CIRCA 1760

In his early Gothic manner. Carved and latticed splats; shaped arms; cabriole legs, with ball-and-claw feet. Drop-in seat, covered in crimson jaspé velvet.

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 195.

Height, 37 *inches; width across front of seat,* 6 *feet; depth,* 22½ *inches*

VERY IMPORTANT SPANISH NEEDLEWORK PANEL

[NUMBER 547]

547 EARLY SEVENTEENTH CENTURY SPANISH NEEDLEWORK PANEL CIRCA 1610

In silk and gold thread, in long and short, purl, plate and crinkled plate, couching and basket stitches, arranged in an arcade of three arches. Under the central arch are a grandee and lady hand-in-hand, in the rich costumes of the period, in a landscape showing soldiers, a castle on the right, and tents on the left, the foreground being in gold with powdering of small plants: the whole executed with miniature-like fineness. The smaller arches enclose a dolphin fountain in gold work, and a closed pavilion in blue and gold. Above the central arch is a baldequin ornament, with festooned curtains in gold. The smaller arches are gadrooned, and above them are military and fruit and flower trophies on a spangled ground. Under the arcade is a series of conventional flowers in gold divided by columns. The whole is framed in a border of foliated scrolls and conventional ornament in gold. *Height,* 16½ *inches; width,* 16½ *inches*

[SEE ILLUSTRATION]

548 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1640

Charles I is seen seated under a canopy with Queen Henrietta Maria, attended by Court ladies to the right, a boy in their rear, castles above, and a pool in the centre at the base, with a lion and leopard at each corner, squirrels, birds and floral emblems interspersed. 275-

Size, 16¾ x 20¾ *inches*

549 **CHARLES II STUMPWORK PANEL** ENGLISH, CIRCA 1680

With petit-point and silk stitchery. King Solomon and the Queen of Sheba, the King under a canopy, a pikeman to the left, and the Queen with attendants approaching; and a frieze of four figures, "The Judgment of Paris", with Juno as a queen, Pallas with shield, and Venus receiving the apple from Paris. *Size,* 17¾ x 16 *inches* 275-

550 **CHARLES II PETIT-POINT PANEL** ENGLISH, CIRCA 1680

"David slaying Goliath." A lion and leopard in the lower corners. 225-

Size, 10½ x 13½ *inches*

551 **CHARLES I PETIT-POINT PANEL** ENGLISH, CIRCA 1630 900-

A river scene, numerous figures, châteaux and trees.

Size, 7 x 10¼ *inches*

552 **QUEEN ANNE NEEDLEWORK PANEL** ENGLISH, CIRCA 1710 500-

Landscape, with shepherd, huntsman and a dog, with trees in background. Tortoise-shell frame. *Size,* 10 x 11 *inches*

THREE FINE EARLY GEORGIAN SILVER TEA URNS

[NUMBERS 553-555]

553 **EARLY GEORGE III SILVER TEA URN** ENGLISH, 1764

600

Vase shape, decorated with spiral flutes; with domed cover and flambeau knob; beaded handles and tap. On socle stand, with square base and claw-and-ball feet. Year mark, 1764.

Gross weight, 93 *ounces* 6 *dwts.*

[SEE ILLUSTRATION]

554 **EARLY GEORGE III SILVER TEA URN** ENGLISH, 1771

700

Vase shape with scroll handles, laurel festoons, looped up with bows of ribbon; lion-mask spout; square base on four paw and ball feet. Maker's mark, LC/GC. Year mark, 1771.

Height, 19½ *inches. Weight,* 108 *ounces* 16 *dwts.*

[SEE ILLUSTRATION]

555 **EARLY GEORGE III SCOTTISH SILVER TEA TURN**

EDINBURGH, 1772

600

Embossed in spiral fluted design, with sprays of oak leaves and acorns; the cover with pineapple knob; pierced square base, on claw-and-ball feet. Maker's mark, W.D. Year mark, 1772.

Height, 20 *inches. Weight,* 82 *ounces* 16 *dwts.*

[SEE ILLUSTRATION]

556 **ADAM SILVER CAKE BASKET** ENGLISH, 1784
With pierced border and four medallions of classic female figures; hinged handle. Year mark, 1784. *Weight,* 42 *ounces* 12 *dwts.*

557 **SHEFFIELD PLATE OVAL TEA TRAY**
With pierced rim and plain handles. On four claw feet.
Width, 30 *inches*

558 **BRONZE MODEL OF A HORSE** FRENCH, EARLY 19TH CENTURY
On black wood base. *Height,* 14 *inches*

559 **FINELY MODELLED BRONZE HORSE BY BARYE**
FRENCH, MID-19TH CENTURY

560 **PAPER MODEL OF THE EAST FRONT OF EDINBURGH UNIVERSITY DESIGNED BY THE BROTHERS ADAM** 1784
Inscription on case: "Model of the East Front of the Edinburgh University designed by the brothers Adam architects."

561 **PAIR OF FRENCH BRONZES**
River nymphs in reclining position, with draperies about their knees, leaning on vases. (2) *Height,* 16 *inches; width,* 24 *inches*

ONE OF A SET OF FOUR WATERFORD CANDELABRA

562 **PAIR OF WATERFORD CUT-GLASS THREE-LIGHT CANDELABRA**

1875-

Formed as foliated branches with festoons of prisms which depend from a star-crested dome. (Defective) (2) *Height,* 33 *inches*
Companions to the following pair.

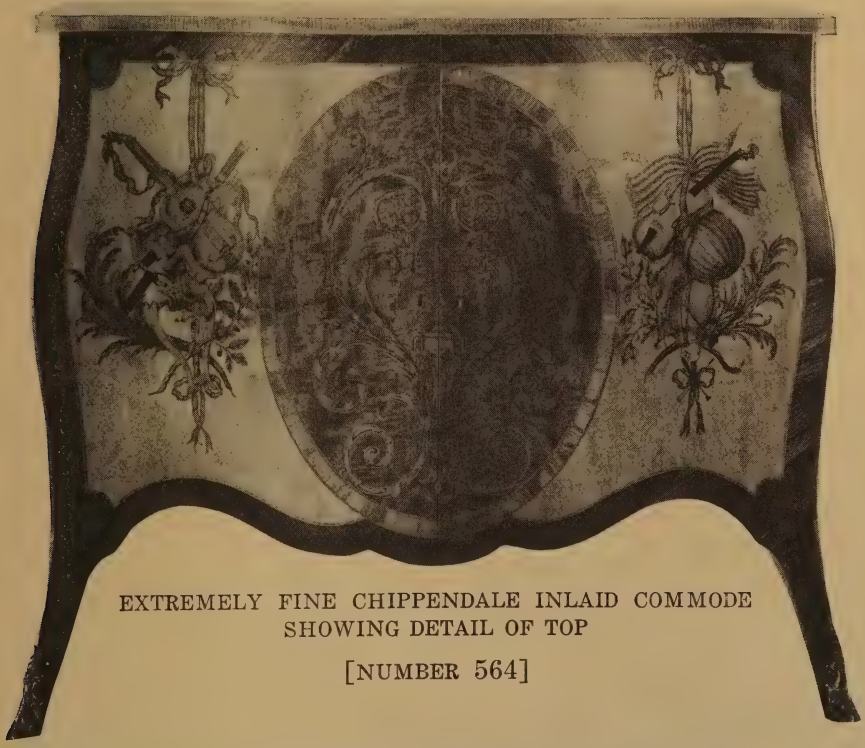
[SEE ILLUSTRATION]

563 **PAIR OF WATERFORD CUT-GLASS THREE-LIGHT CANDELABRA**

1500-

Companions to the preceding. (Defective) (2)

[SEE ILLUSTRATION]



EXTREMELY FINE CHIPPENDALE INLAID COMMODE
SHOWING DETAIL OF TOP

[NUMBER 564]

564 **ELABORATELY INLAID PLANE-TREE COMMODE**

ENGLISH, CIRCA, 1765

This commode has every appearance of being the work of Thomas Chippendale at this period. It has serpentine bombé front and ends, of plane-tree with panels of figured walnut banded with rosewood, kingwood and zebra-wood, elaborately inlaid with marqueterie of various woods, garlands of flowers and trophies of musical instruments. Two doors with two shelves behind; gilt brass handles at ends; splayed feet, with ormolu "shoes" in the French manner. Finest quality. *Height,* 36 *inches; width,* 45 *inches; depth,* 24 *inches*

32.50

565 **GEORGE III INLAID CABINET** ENGLISH, CIRCA 1795

Veneered with lace-wood and inlaid with marqueterie and stringing. Serpentine pediment with mahogany dentilled cornice; cabinet with two doors, latticed and glazed; cylinder-front, pull-out writing bed; six pigeonholes, two drawers and central cupboard behind; two drawers with brass handles below. Four tapered legs with mahogany moulded toes.

Total height, 7 *feet* 2 *inches; width,* 32½ *inches; depth,* 20¼ *inches*

700

566 **SATINWOOD INLAID AND PAINTED HANGING BOOKSHELF**

ENGLISH, CIRCA 1800

Inlaid with bandings of tulipwood and painted with musical trophies, ribbons and garlands of ivy. Four shelves, edged with brass mouldings of twined ribbon pattern. Shaped pediment above, and vase-shaped and painted base below.

Height, 57 *inches; width,* 41 *inches; depth,* 9½ *inches*

800

567 **EIGHTEENTH CENTURY DECORATED UPRIGHT SECRETAIRE**

ENGLISH, CIRCA 1790

Of satinwood, rosewood, hairwood and mahogany; fall front, behind which are four drawers with fronts veneered with chestnut, and partitions; drawer above, and two drawers beneath; brass ring handles with decorated centres. Drawer fronts inlaid with panels of Chinese scenes in gold on a ground of black lacquer, the central panel with marqueterie border of festooned cords, tassels and knots of ribbon. Tapered legs with brass ball finials, and brass rosettes above.

Height, 53 *inches; width,* 26 *inches; depth,* 16 *inches*

650

OCCASIONAL TABLE OF SOLID CARVED IVORY

[NUMBER 568]

568 **OVAL TABLE OF SOLID CARVED IVORY, FORMERLY OWNED BY WARREN HASTINGS** 18TH CENTURY

With one drawer with ivory front and sides. On four tapered legs with moulded toes; pierced fret brackets at junction of legs and frieze. All carved with intertwined sprays of leaves, etched with gold, the frieze centring in carved oval patera. Top with carved edge and lipping, framing a panel of silk and metal brocade. May have been carved in India by native workmen to English designs. Formerly the property of Warren Hastings (1732-1818), the famous first Governor-General of British India. Bought from Netherworton House, Oxfordshire, England.

Height, 28¾ *inches; size of top,* 30½ x 22 *inches*

[SEE ILLUSTRATION]

SUPERB INLAID CHIPPENDALE COMMODE, ORMOLU MOUNTED

[NUMBER 569]

569 **REMARKABLY FINE SATINWOOD INLAID AND ORMOLU-MOUNTED COMMODE** ENGLISH, CIRCA 1775

8000

With bombé serpentine front and ends; the angles and splayed feet mounted with fine ormolu in the French manner; pierced ormolu band to top; brass handles at ends. Satinwood inlaid with panels, bands and marqueterie of various woods, all of the finest quality. Two doors with key borders and inlaid oval panels; one shelf behind. Plate-glass top. Finest possible quality throughout. Probably from Thomas Chippendale's own workshops.

From Lord Tweedmouth, Guisachan House, Scotland.

From the Collection of Colonel H. H. Mulliner.

Illustrated in H. H. Mulliner, "The Decorative Arts in England", Fig. 53. *Height,* 37 *inches; width,* 54 *inches; depth,* 26 *inches*

[SEE ILLUSTRATION]

570 **EIGHTEENTH CENTURY OBLONG PAINTED AND GILT TABLE**
ENGLISH, CIRCA 1770

In the style of Angelica Kauffmann. On the top an oval, painted, Clorinda cutting the name "Tancred" on the trunk of a tree. Plate-glass top. *Height,* 29½ *inches; width,* 28½ *inches; depth,* 20 *inches*

571 **PAIR OF MAHOGANY BRASS-MOUNTED PEDESTALS WITH CARVED AND GILT CANDELABRA** ENGLISH, CIRCA 1770

In the style of Robert Adam. Triangular and concave in plan, on which are mounted carved and gilt four-light candelabra on tripod feet, with brass nozzles; all wired for electric light. (2)

Height over all, 60 *inches*

572 **EARLY EIGHTEENTH CENTURY WALNUT TWO-CHAIR BACK SETTEE** ENGLISH, CIRCA 1725

Top rails of back carved with drapery and tassels; hooped back with broad central splat; shaped arms, finishing in lion-masks; cabriole legs, shell-carved on knees, with paw feet. Seat covered in old red Genoese velvet; loose cover of green rep.

Total height, 39½ *inches; width across front of seat,* 53 *inches*

573 **GEORGE III SIDE TABLE** ENGLISH, CIRCA 1790

Enriched with carton-pierre ornament of rosetted scrolls, with central plaque; turned, tapered and fluted legs, with shaped stretcher and oval centre; all gilt. Satinwood top, with floral painted borders. Very similar to a pattern illustrated in Sheraton's "Gentleman and Cabinet Maker's Drawing Book" (see Appendix, Plate 4).

Height, 31 *inches; width,* 43 *inches; depth,* 19½ *inches*

Companion to the following table, with which it forms a pair.

574 **GEORGE III SIDE TABLE** ENGLISH, CIRCA 1790

Companion to the preceding.

PAIR OF GEORGIAN CADDIES AND COVERS
AND A SUGAR BOWL AND COVER

[NUMBERS 575 AND 576]

575 **PAIR OF GEORGE III SILVER CADDIES AND COVERS**

ENGLISH, 1791

400-

Urn shape, the body decorated in moulded spiral flutes; shaped and pierced scroll handles; the circular, moulded foot with scroll decoration. Maker, Chas. Eldridge, London, 1791. Finest quality. (4)

Height, 8½ *inches. Weight,* 27 *ounces* 2 *dwts.*

[SEE ILLUSTRATION]

576 **EARLY GEORGE III SILVER SUGAR BASIN AND COVER**

ENGLISH, 1770

250-

Ovoid body, decorated with swags of drapery, tied with cords and tassels; circular, domed and moulded cover, with acorn finial; circular foot, decorated with leaves; mounted on square base. Year mark, 1770. (2)

Weight, 11 *ounces*

[SEE ILLUSTRATION]

PAIR OF FINE SHEFFIELD PLATE TUREENS AND COVERS
AND AN ADAM SILVER TEA CADDY AND COVER

[NUMBERS 577 AND 578]

577 **FINE PAIR OF SHEFFIELD PLATE SAUCE TUREENS AND COVERS** 250-

Oval shape, with gadroon and scroll border; shell handles; lion-mask and paw feet. (4) *Width,* 9 *inches*

[SEE ILLUSTRATION]

578 **ADAM SMALL SILVER TEA CADDY AND COVER**

ENGLISH, 1775 200-

Amphora shape, on square foot. Chased with drapery festoons depending from medallions. Year mark, 1775. (2)

Height, 7 *inches. Weight,* 12 *ounces* 15 *dwts.*

[SEE ILLUSTRATION]

579 **THREE ELIZABETHAN NEEDLEWORK PANELS** CIRCA 1580

Three panels of Elizabethan needlework in petit-point and various stitches, of the Creation of Eve, the Temptation, Fall and expulsion of man from the Garden of Eden, in borders composed of fruit, flowers and grain, with figures of boys hanging grapes at the angles or riding on beasts, with cornucopiæ and figures in fancy dress blowing horns; angels, pelican, eagles and other symbolic birds and animals, on a dark ground, worked in colored silks and with gold and silver thread.

In the first panel, the Creator, wearing crown, red robe and drapery, is drawing Eve from Adam's side. The second scene shows the temptation; the serpent, with winged human head, is in the Tree of Knowledge, while Eve is giving an apple to Adam. In the panel are a swine, a man-headed animal, rabbits, and a unicorn. The sun appears in the left upper corner, the moon on the right.

In the second panel Eve and Adam are plucking fig leaves from the tree. Near them are a cow, a stag, and birds. The second incident shows the Creator, in crown, halo and rich dress, walking in the garden, whom Adam supplicates. In the background are an evil spirit, a bird and the serpent. In the distance are trees, mountains and sky.

The third panel shows the expulsion from Paradise, the angel appearing in flame-colored clouds in a blue cloak, while the serpent makes off in the distance. Death, a skeleton, accompanies Adam and Eve. The last episode shows Adam sitting by a tree trunk, wiping the sweat from his brow, spade in hand, a dog lying in front, while Eve, to the left, is spinning. In the foreground is a garden with flowers, enclosed in a paling, upon which cocks are crowing, with a fruit tree behind. (3)

From the Collection of the Earl of Kinnoull, Balhousie Castle, Perthshire, Scotland.

Height, 18½ *inches; width,* 7 *feet* 3 *inches*
Height, 19 *inches; width,* 5 *feet* 7 *inches*
Height, 18½ *inches; width,* 6 *feet* 11½ *inches*

[SEE ILLUSTRATIONS]

THREE ELIZABETHAN NEEDLEWORK PANELS OF EXTREME INTEREST

[NUMBER 579]

580 **STUART NEEDLEWORK PANEL** ENGLISH, CIRCA 1660

In stumpwork and silk stitchery. A figure symbolizing Peace holding the olive branch, and two birds, with sun rays above her head; floral emblems on each side, flowers, insects, etc., with a group of tall-spired buildings to right and left edges, and at the base a unicorn and lion. *Size,* 13¼ x 20¾ *inches*

3'0"

581 **STUART PETIT-POINT PANEL** ENGLISH, CIRCA 1670

"The Story of Jephtha." Jephtha to the left, his daughter and attendant with harp and mandolin to the right; above a city is represented, with castle and tents; animals and a fish pool are also introduced. Signed "Mary Williamson". *Size,* 9¾ x 14¾ *inches*

275

582 **QUEEN ANNE SAMPLER** ENGLISH, CIRCA 1710

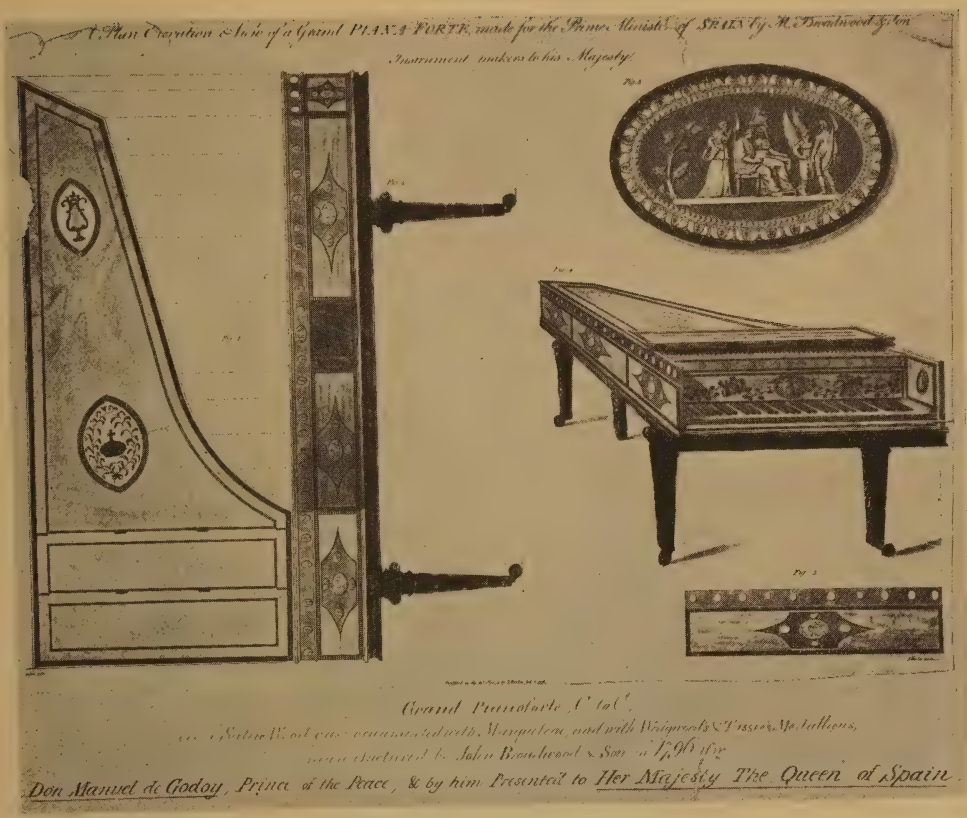
The centre with the Exodus in crimson silk print enclosed in two arcaded panels; in the left top corner the Lord's Prayer, and to the right the Creed. At each side are archiepiscopal saints. *Size,* 19 x 21½ *inches*

425

583 **CHARLES I STUMPWORK PICTURE** ENGLISH, CIRCA 1640

"Rebecca and Eleazar." Oval panel in centre with woman handing an urn to a traveller; in the background a fountain and a camel; large flowers in each corner, with unicorn to left and stag to right below. *Size,* 13 x 17½ *inches*

160



BROADWOOD GRAND PIANOFORTE MADE FOR DON MANUEL DE GODOY PRINCE OF THE PEACE IN 1796. DESIGNED BY THOMAS SHERATON

[NUMBER 584]

584 **SEVEN-OCTAVE GRAND PIANOFORTE BY JOHN BROADWOOD & SONS** ENGLISH, 1796

Style of Sheraton, and designed by him. In satinwood case banded with mahogany; inset with Wedgwood medallions and an ormolu panel and with the Royal Arms of Spain.

Made for Don Manuel de Godoy, Prince of the Peace, and presented by him to the Queen of Spain.

Also a reproduction of the original drawing made at the time by Sheraton. A fragment of his signature can be seen in the photograph.

From R. W. Hudson Esq., Stanhope House, Park Lane, London.

[SEE ILLUSTRATION]

585 **STUART WALNUT CHAIR** ENGLISH, CIRCA 1685

Tall back, with carved eagle on cresting rail and on front stretcher; spiral balusters; caned panel in centre of back splat, flanked by foliated scrolls; caned seat and carved seat framing. Flemish scrolled legs with female busts at top; spiral cross-railing between the legs. Loose cushion, covered in petit-point needlework.

Height, 47¼ *inches; width across front of seat,* 19¼ *inches*

586 **WALNUT AND MARQUETERIE ARMCHAIR** DUTCH, CIRCA 1780

With central splat, and carved cabriole legs, terminating in ball-and-claw feet; inlaid with marqueterie. Loose seat and arm pads covered in old tooled leather.

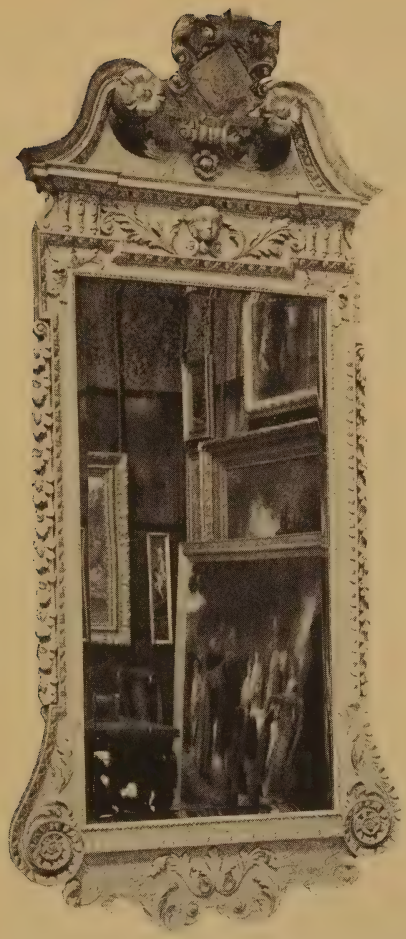
Height, 46 *inches; width across seat,* 23 *inches*

587 **EIGHT-DAY, THREE-TRAIN STRIKING AND MUSICAL BRACKET CLOCK BY ISAAC ROGERS, LONDON**

ENGLISH, CIRCA 1770

Playing four tunes. Subsidiary dials for "strike-silent" and "change-tune" respectively. Engraved dial centre; Turkish numerals in hour-ring. Painted and decorated case with brass figure of Mercury on top, and cut-glass columns at sides. Brass handles, side frets and spires. Made for the Turkish market.

Extreme height, 32 *inches; size of dial,* 7 x 10 *inches*



GEORGE I CARVED AND GILT MIRROR

[NUMBER 588]

588 **GEORGE I MIRROR IN CARVED AND GILT FRAME**

ENGLISH, CIRCA 1725

In the style of James Gibbs. Scrolled pediment with central cartouche; triglyph frieze with female head in centre, flanked by scrolls; key-cornered frame, scrolled and shaped at bottom.

Size of glass, 47 x 25 *inches*

[SEE ILLUSTRATION]

589 **SEVENTEENTH CENTURY MARQUETERIE CABINET ON CARVED STAND**

ENGLISH: CABINET, CIRCA 1690: STAND, CIRCA 1670

1100

Veneered with walnut and inlaid with scroll marqueterie, in panels, with sand-burnt laurelled borders. Two doors, behind which is a central cupboard with door (with nest of three drawers at back) and eleven drawers, all inlaid with the same scroll marqueterie. The stand is carved and finished in black and gold, with Royal Crown in centre, supported by amorini. The legs are shaped and boldly carved with female busts. The stand is of the same nationality as the cabinet, but of earlier date.

Total height, 63 *inches; width,* 43 *inches; depth,* 23 *inches*

590 **EARLY EIGHTEENTH CENTURY CARVED WOOD AND GILT SIDE TABLE** ENGLISH, CIRCA 1730

250

Pierced and carved apron with ram's head in centre; heavy lion's legs with paw feet; scrolled shells at tops of legs. Marble top.

Height, 32½ *inches; width,* 68 *inches; depth,* 31 *inches*

591 **PAIR OF EIGHTEENTH CENTURY CARVED AND GILT GIRANDOLES** ENGLISH, CIRCA 1755

900

With three sconces and arms wired for electric light. Carved with birds, animals, stalactites and scrolled rococo ornaments in the "Director" style of Thomas Chippendale. (2)

Extreme height, 63 *inches; extreme width,* 31 *inches*

MAGNIFICENT FRENCH ORMOLU-MOUNTED RED LACQUER COMMODE

[NUMBER 592]

592 **FINE FRENCH LACQUER AND ORMOLU COMMODE**

FRENCH, CIRCA 1750

In the style of Oeben. Serpentine front and sides; two drawers with ormolu handles; all decorated with Chinese scenes in gold on a ground of crimson lacquer; ormolu mounts in the style of Caffieri and probably his work. Top of Brescia d'Aleppo marble. Finest quality.

From the Sir Christopher Sykes Collection.

Height, 33½ *inches; extreme width,* 49 *inches; depth,* 23½ *inches*

[SEE ILLUSTRATION]

593 **PAIR OF EIGHTEENTH CENTURY SQUARE TAPERED PINE PEDESTALS** ENGLISH, ADAM PERIOD, CIRCA 1760

85-

Prepared and finished in mahogany color, with pateræ and swag decorations in gilded carton-pierre. Tapered and fluted shafts and square moulded and enriched bases. Formerly fitted with metal candelabra. (2) *Height,* 59 *inches*

594 **EARLY EIGHTEENTH CENTURY MAHOGANY LONG STOOL OR WINDOW SEAT** ENGLISH, CIRCA 1725

275-

Square legs at back; front legs carved with lion-masks on knees, and lion-paw feet. Covered in modern green and cream Genoese velvet.

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century", Vol. II, Fig. 57.

Height, 19½ *inches; length,* 63 *inches; depth,* 14½ *inches*

Companion to the following, with which it forms a pair.

595 **EARLY EIGHTEENTH CENTURY MAHOGANY LONG STOOL OR WINDOW SEAT** ENGLISH, CIRCA 1725

375-

Companion to the preceding.

596 **CARVED AND GILT CONSOLE TABLE**

325-

Moulded framing, carved with egg-and-tongue; two incurving legs with masks on corners; pierced and carved apron between, with decoration of shells and floral swags; back and gold base. Green marble top.

From the Hamilton Palace Sale.

Illustrated in Country Life, June 14, 1919.

Height, 33¼ *inches; width,* 37 *inches; depth,* 19 *inches*

IMPORTANT SILVER CENTREPIECE
OF BEAUTIFUL DESIGN AND WORKMANSHIP

[NUMBER 597]

597 **MAGNIFICENT SILVER CENTREPIECE**

Beautifully chased and decorated with a pierced scroll design and finely carved figures of nymphs, satyrs and amorini; on four scroll feet. Marks stamped on base of Zwickau, 17th century, and London Hall Mark, 1891.

[SEE ILLUSTRATION]

598 **IMPORTANT SET OF THREE GEORGE III SILVER TEA CADDIES IN SHARKSKIN CASE** ENGLISH, 1760

310

Made by S. Herbert & Co., London, 1760. Inverted pear shape, finely chased with panels of flowers and cartouches divided by spiral fluting. The covers with flower tops. Crested. In contemporary sharkskin covered casket with fine pierced silver mounts. (4)

Height of tea caddies, 5½ *inches. Weight about* 24 *ounces*

599 **GEORGE II SILVER PITCHER** ENGLISH, 1759

Made by William Cafe, London, 1759. Ovoid body, with short cylindrical neck and scrolled handle of handsome form. Chased with drapery festoons depending from ribbon ties, and partly fluted. Four marks on base. *Height,* 7 *inches. Weight about* 18 *ounces*

185

A communion flagon by the same maker is at St. Michael's Church, Derby, England.

600 **PAIR OF GEORGIAN COPPER OVOID URNS**

ENGLISH, CIRCA 1760

In the style of R. and J. Adam. Granulated to imitate shagreen; spring covers; brass ring handles with lion-masks and portrait medallions at sides. Fitted inside for knives, spoons and forks. (2)

250

Height, 21 *inches; diameter,* 11 *inches*

THREE FINE SILVER GEORGIAN HOT-WATER JUGS

[NUMBERS 601-603]

601 **GEORGE III SILVER HOT-WATER JUG** ENGLISH, CIRCA 1780

Urn-shaped body, engraved with a coat-of-arms and a Viscount's coronet. Shaped, hinged lid and ebony handle. On circular moulded foot.

[SEE ILLUSTRATION]

602 **GEORGE III SILVER HOT-WATER JUG** ENGLISH, 1777

Vase shape, with hinged lid decorated with water-leaves and an acorn finial; double serpent handle. The body with Adam decoration of swags of drapery and water-leaves. Circular foot, with husk decoration on rim. Mounted on square base. Year mark, 1777.

Height, 12¾ *inches. Weight,* 32 *ounces* 3 *dwts.*

[SEE ILLUSTRATION]

603 **GEORGE II SILVER HOT-WATER JUG** ENGLISH, 1736

Hinged lid, with pineapple finial; scroll handle, decorated with pearl ornament, covered with wicker; the body and neck with drapery caught up on pateræ, tied with looped cords and tassels; on circular foot. Maker's mark, E. R. Year mark, 1736.

Height, 12 *inches. Gross weight,* 30 *ounces* 13 *dwts.*

[SEE ILLUSTRATION]

604 **SET OF NINE WILLIAM AND MARY WALNUT CHAIRS OF RARE FORM AND OF THE HIGHEST IMPORTANCE**

ENGLISH, CIRCA 1695

2100

Mounted with plaques of engraved and chased gilt brass in slight relief; high square backs; upholstered in crimson silk velvet; shafts of legs inlaid with scroll marqueterie. The central plaques, which were engraved with the crest of the Dukes of Hamilton, have been removed. (9)

From the Hamilton Palace Sale, November, 1919.

Height, 41 *inches; width across seat,* 23 *inches*

En suite with the following chairs and stools (Numbers 605-608).

[SEE ILLUSTRATION]

605 **PAIR OF WILLIAM AND MARY WALNUT ARMCHAIRS**

ENGLISH, CIRCA 1695

1100

En suite with the preceding. With shaped arms and square-section arm supports, all covered in the same silk velvet. (2)

From the Hamilton Palace Sale.

Height, 45 *inches; width across front of seat,* 26 *inches; depth,* 22 *inches*

[SEE ILLUSTRATION]

300 606 **PAIR OF WILLIAM AND MARY WALNUT ARMCHAIRS**

ENGLISH, CIRCA 1695

En suite with the preceding. With shaped arms and square-section arm supports, all covered in the same silk velvet. (2)

From the Hamilton Palace Sale.

Height, 45 *inches; width across front of seat,* 26 *inches; depth,* 22 *inches*

[SEE ILLUSTRATION]

607 **THREE WILLIAM AND MARY WALNUT STOOLS**

ENGLISH, CIRCA 1695

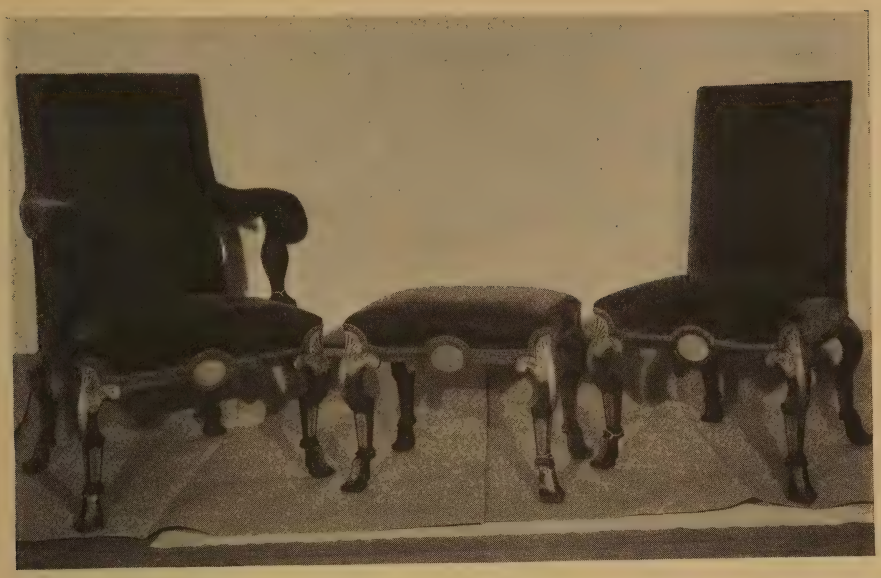
1150

En suite with the preceding. (3)

From the Hamilton Palace Sale.

Height, 18½ *inches; width,* 21 *inches; depth,* 16 *inches*

[SEE ILLUSTRATION]



A PORTION OF THE MAGNIFICENT AND UNIQUE HAMILTON PALACE SUITE

[NUMBERS 604-608]

608 **SET OF SIX WILLIAM AND MARY WALNUT CHAIRS**

En suite with the preceding, but of later date. The central oval plaques in the seat rails are here decorated with a punched matted surface. (6)

From the Hamilton Palace Sale.

[SEE ILLUSTRATION]

609 **SHERATON SEMICIRCULAR CARD TABLE**

ENGLISH, CIRCA 1790

Inlaid with border and frieze of laurel festoons; the top with fans and leaf border. Tapered legs with moulded toes. Plate-glass top.

Height, 30 *inches; width,* 36 *inches; depth,* 17¾ *inches*

Companion to the following table, with which it forms a pair.

610 **SHERATON SEMICIRCULAR CARD TABLE**

ENGLISH, CIRCA 1790

Companion to the preceding.

SET OF SIX PANELS OF FINE AUBUSSON TAPESTRY

NUMBERS 611-616

Illustrating Rural Scenes, on a cream ground framed in a setting of festoons and pendants of crimson drapery lined with pale purplish-grey, with golden fringes, ropes and tassels, hung from a foliated horizontal rod wreathed with roses and other flowers. The sides consist of hanging drapery and blue vases with gold mounts, containing rich bouquets of various flowers and supported in a calyx of an acanthus stem, which, curving inwards, throws out leaves and a volute. The lower decoration springs from an inverted acanthus plant of crimson and yellow foliage, from which grow lateral stems and leaves ending in volutes. The top of the crimson drapery, the vertical and the lower horizontal borders are enwreathed and festooned by an almost continuous garland of flowers. The background is yellow-brown.

These tapestries were bought by the first Earl Cowley, when British Ambassador to the French Court.

Henry Richard Charles Wellesley, 1804-1884, 1st Earl Cowley, was a most accomplished diplomat, serving at Vienna, The Hague, Constantinople and Frankfort before being appointed to the Embassy at Paris in 1852. He retired in 1867 and in the following year inherited Draycott House, near Chippenham, Wiltshire, where he died in 1884. The tapestries remained at Draycott until 1915.

to 616 inclusive

611 FINE AUBUSSON TAPESTRY PANEL CIRCA 1780

Two ladies, one wearing a yellow hat, blue gown and red corsage, are being offered a bunch of grapes from a basket of fruit by a kneeling boy clothed in purple breeches, yellow waistcoat and blue sleeves. Behind him are his yellow hat and coat, beyond him two sheep lie in front of a leafy tree. To the left is foliage veiling a pedestal and urn; to the right a distant view of a cottage and trees. In the foreground to the left, a dog and leafage.

34000

Height, 7 *feet* 11 *inches; width,* 8 *feet*

[SEE ILLUSTRATION]

ONE OF A SERIES OF SIX EXTREMELY FINE AUBUSSON TAPESTRIES

[NUMBER 611]

ONE OF A SERIES OF SIX EXTREMELY FINE AUBUSSON TAPESTRIES

[NUMBER 612]

611 to 616 inclusive

612 **FINE AUBUSSON TAPESTRY PANEL** CIRCA 1780

34,000 -

Going to the fair. On the right a youth holding a flageolet and a maiden carrying a basket of flowers, arm-in-arm in holiday attire, and accompanied by a dog, are dancing in the foreground. Beyond are a cow and sheep followed by a boy drover with uplifted stick. Next comes a donkey with ornate gilt harness, bearing a lady, with sleeping child on panniers, who is talking to a muleteer accompanied by his dog and laden ass; in the background, trees and a fence; in the foreground grass, stones, foliage and a tree.

Height, 7 *feet* 1 *inch; width,* 8 *feet* 1 *inch*

[SEE ILLUSTRATION]

ONE OF A SERIES OF SIX EXTREMELY FINE AUBUSSON TAPESTRIES

[NUMBER 613]

613 **FINE AUBUSSON TAPESTRY PANEL** CIRCA 1780

A man in scarlet coat, blue breeches and white gaiters assists a lady to dismount from her mule. His yellow hat lies on the ground behind. On the left is a young muleteer with a stick. To the right, a woman and dog come forward to welcome the visitors. In the background, drapery, foliage, buildings with lattice windows and tiled roofs, and a wall with arched doorway, are represented. The foreground is grassy, with a stone and tree to left.

Height, 7 *feet* 10 *inches; width,* 7 *feet* 6 *inches*

[SEE ILLUSTRATION]

ONE OF A SERIES OF SIX EXTREMELY FINE AUBUSSON TAPESTRIES

[NUMBER 614]

611-616 inclusive

614 **FINE AUBUSSON TAPESTRY PANEL** CIRCA 1780

34,000-

A pair of lovers: he, clad in blue coat, yellow waistcoat and reddish-brown breeches, offers flowers to the maiden, who is dressed in yellow and pink. Behind them, a cherry tree, from which a man, standing on a ladder, hands a basket of fruit to two ladies below. In front a boy rides on a goat, followed by a youthful driver with uplifted stick, while on the right are a cock, fowls and tub. In the distance, water, a sluice, buildings, trees and a hill are shown. On the left a pedestal and urn full of flowers are the chief details.

Height, 8 *feet; width,* 8 *feet* 6 *inches*

[SEE ILLUSTRATION]

A PAIR OF ENTRE FENETRES FROM A SERIES OF SIX EXTREMELY FINE AUBUSSON TAPESTRIES

[NUMBERS 615 AND 616]

615 **FINE AUBUSSON TAPESTRY PANEL** CIRCA 1780

A girl, wearing a red hat and petticoat with white blouse, leans on the handle of a rake in grassy foreground with building, trees and foliage behind. *Height,* 7 *feet* 10 *inches; width,* 4 *feet* 2 *inches*

[SEE ILLUSTRATION]

616 **FINE AUBUSSON TAPESTRY PANEL** CIRCA 1780

A boy in crimson coat and breeches, white shirt and stockings, striped sash and yellow hat, holding a flageolet in his right hand and a shepherd's spud in his left, leans upon the stump of a tree. The foreground is grassy, the background shows trees and a low building. *Height,* 8 *feet; width,* 4 *feet*

[SEE ILLUSTRATION]

617 SUPERB SATINWOOD LIBRARY BOOKCASE

ENGLISH, CIRCA 1790

11500

Veneered with satinwood and inlaid with marqueterie of various woods. Each of the three wings has a separate pediment, in the centre scrolled, carved and dentilled, with a turned, carved and inlaid vase; on the wings the pediments are concave-sided, moulded to match the one in the centre, and with smaller finials. The four doors in the upper carcases have a flat lattice, in the manner of Sheraton, with carved honeysuckle finials; behind are eleven moulded shelves of Cuban mahogany. The lower carcase has a bowed centre and hollow wings, with a small frieze with three pull-out slides, inlaid on the fronts with flutes of boxwood, and with ivory knobs; below are four doors inlaid with central ovals radiated fan-wise and surrounded with mitred figured satinwood. The top of the lower part is inlaid with musical trophies in various woods; behind the central doors are four drawers, veneered on the fronts with satinwood and with edge-beads of ebony, and with finely chased brass handles plated with silver. The top drawer of the four has a writing slide, in grooves, edged with boxwood and lined with green cloth; the whole rests on a solid moulded plinth, cross-banded on the face with satinwood.

From the Collection of Captain H. H. Wilson, D.S.O., Roehampton, London.

Illustrated in Cescinsky, "English Furniture of the Eighteenth Century," Vol. III, Fig. 288.

Total height, 9 *feet* 8¾ *inches; extreme width,* 7 *feet* 7¼ *inches*

[SEE ILLUSTRATION]

SUPERB AND UNIQUE SATINWOOD BOOKCASE OF THE EIGHTEENTH CENTURY

[NUMBER 617]

PAIR OF EARLY EIGHTEENTH CENTURY GARDEN GROUPS

[NUMBER 618]

618 PAIR OF MARBLE GROUPS—BACCHIC FIGURES AND FAUNS

1738

700

(*a*) Infant Bacchante and Faun. She is in a dancing attitude, with light draperies flowing from her shoulder and holding aloft a tambourine, the faun behind, seated, supporting her. Square base with partly obliterated signature—"Joseph Glau.. de G...t sculpsit, .738".

(*b*) Infant Bacchus and Faun. He is looking up at a bunch of grapes which he holds above his head, while the faun, seated on a tree trunk, with pipes at his feet, supports him. (2)

Height of each, 38½ *inches*

[SEE ILLUSTRATION]

PAIR OF MARBLE GARDEN FIGURES
SIGNED AND DATED 1713

[NUMBER 619]

619 **PAIR OF MARBLE DANCING FIGURES IN FLEMISH COSTUME**
DATED 1713

Girl with a laced bodice and the train of her dress flung over her left arm, holding aloft her plumed hat; boy in torn jacket and breeches, holding a cup in his right hand and his hat in his left. The base inscribed "P. V. B. Sculptor Regisi f... 1713", the initials being those of Peter Van Brugh, a well-known sculptor of the period. (2) *Height,* 42 *inches*

[SEE ILLUSTRATION]

TWO INTERESTING GARDEN FIGURES IN MARBLE
[NUMBER 620]

620 **TWO MARBLE FIGURES OF PASTORAL PLAYERS**

FLEMISH, CIRCA 1720

350 In early eighteenth century costume. Boy, in coat and breeches, hat and top boots, playing a pipe. Girl, in flowing dress and apron, holding a tambourine. (2) *Height,* 48 *inches*

[SEE ILLUSTRATION]

SUPERB AND UNIQUE MARBLE-TOPPED TABLE

[NUMBER 621]

621 CIRCULAR INLAID MARBLE-TOPPED TABLE

ITALIAN, CIRCA 1800

In the centre a beautiful head of Medusa in the finest quality mosaic within a medallion of lapis lazuli, from which radiates a graduated scale design of specimen marbles of brilliant and varied colorings, each scale outlined with a narrow band of marble, the whole edged with four bands of differently colored marble. On an iron tripod stand.

From the Collection of Sir Edward Naylor-Leyland, Bart., Hyde Park House, London.

Diameter of table, 55 *inches; height of stand,* 31 *inches*

[SEE ILLUSTRATION]

TUSCAN MARBLE FONT AND STONE PEDESTAL
[NUMBERS 622 AND 623]

622 **TUSCAN OVAL MARBLE FONT** 17TH CENTURY

With a bold gadroon design round the base of the flattened body, and an incurving neck finished with a moulded rim.

225 From the Collection of the Duke of Sutherland, Stafford House, London, and used with the following pedestal. *Size,* 25½ x 21½ *inches*

[SEE ILLUSTRATION]

623 **TUSCAN STONE PEDESTAL** CIRCA 1580

Baluster shape, divided into eight panels, having on the shoulder four winged cherubs' heads and, on top, a flattened octagonal plateau with moulded rim.

100 From the Collection of the Duke of Sutherland, Stafford House, London.

[SEE ILLUSTRATION]

IMPORTANT ITALIAN SIXTEENTH CENTURY VASQUE IN TERRA COTTA

[NUMBER 624]

624 **TERRA COTTA VASQUE** ITALIAN, 16TH CENTURY

A sarcophagus of oblong shape, each side and end consisting of a framed, sunken panel, decorated in low relief with pastoral scenes of cherubs and goats, beautifully executed; supported at each corner on the back of a female sphinx.

From the Collection of Major H. R. Cayzer, M. P., Tylney Hall, Hampshire, England.

Length of sarcophagus, 50 *inches; height and depth,* 19¾ *inches; base, over all,* 66 x 34 *inches*

[SEE ILLUSTRATION]

625 **EMBOSSED LEAD VASE AND COVER** CIRCA 1790

Two-handled. *Height,* 32 *inches*

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TO BE SOLD BY AUCTION
AT UNRESERVED PUBLIC SALE
WEDNESDAY, THURSDAY
FRIDAY EVENINGS
FEBRUARY SEVENTEENTH, EIGHTEENTH, NINETEENTH
AT EIGHT-FIFTEEN

ORDER OF SALE

WEDNESDAY EVENING	NUMBERS 1-108
THURSDAY EVENING	NUMBERS 109-204
FRIDAY EVENING	NUMBERS 205-296

CARDS OF ADMISSION TO THE SALE, EACH OF WHICH WILL ADMIT ONE PERSON ONLY, MAY BE OBTAINED UPON WRITTEN APPLICATION WHICH MUST SPECIFY THE DAY OF THE SALE AS THE ADMISSIONS ON EACH DAY WILL BE LIMITED TO THE CAPACITY OF THE SALES-ROOM